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John C. Freund

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27 NEW SINGERS ON THE DIPPEL ROSTER

**Largest Percentage Americans—
Chicago Manager Optimistic
on Return from Europe**

General Manager Andreas Dippel, of the Chicago-Philadelphia Opera Company, arrived in New York after a five months' stay in Europe, last Tuesday, September 24. Mr. Dippel was exceedingly optimistic over the prospects for the season. He has spent much of his time in Europe seeking new material for his company, and announced that he had engaged twenty-seven singers who had never before appeared with the Chicago-Philadelphia company and twenty-one who were to be heard for the first time in America.

Mr. Dippel was particularly pleased over the engagement of the celebrated baritone, Titta Ruffo, for fifteen appearances with his company in Chicago and Philadelphia. As to whether Mr. Ruffo would sing at the single performance of the Chicago company in New York this Fall was left in doubt. Mr. Dippel rather left the implication that he would not, and, inasmuch as the contract with Ruffo will have expired by the time the Dippel company comes to New York for the four performances late in the season, it is not likely that New York will hear the great baritone at all. Mr. Dippel verified the report that Ruffo was to receive \$2,000 a performance, E. T. Stotesbury, of Philadelphia, having personally guaranteed the amount. Without Mr. Stotesbury's aid the engagement would have been impossible.

The novelties for the Chicago company, as already announced, will be Kienzl's "Kuhreigen," Erlanger's "Noël" and Gnechi's "Cassandra." Mascagni's "Isabeau" is a possibility, depending on whether the matter of the previous broken contract between the Lieblers and Mascagni and other difficulties can be adjusted. Mr. Dippel said that he had almost succeeded in persuading Jean de Reszke to come to sing the tenor part in "Kuhreigen" and a few other rôles, but de Reszke decided the matter adversely at the very last minute. "I heard him sing the first act of 'Huguenots' in Paris this Summer," said Mr. Dippel, "and he never sang it better."

The Chicago-Philadelphia season, opening in the latter city October 31, with "Aida," will continue there for three and one-half weeks, including one performance in New York. An engagement of ten weeks at the Auditorium in Chicago will begin November 26, and a return to Philadelphia will be made in early February. The Pacific Coast tour will follow.

The company engaged by Mr. Dippel includes twenty-seven American and English singers, and among those newly engaged are seven Americans, six Italians, two Germans, one Swede, one Hungarian, one Frenchman and one Egyptian. The list of singers engaged follows:

Sopranos, Mesdames Berry, Cavan, Darch, Dufau, Edvina, Egner, Eversman, Galski, Gagliardi, Gardin, Garrett, Hempel, Nielsen, Nordica, Osborn, Hannah, Perla, Riegleman, Saltzman-Stevens, Stanley, Tetrassini, Teyte, Warrum, White and Zeppilli; mezzo-sopranos, Berat, Claussen, De Cisneros, Gay, Heyl, Keyes, Legard and Schumann-Heink; tenors, Calleja, Campagnola, Castleman, Clément, Daddi, Dalmore, Gaudenzi, Giorgini, Hamlin, Martin, Schoenert, Van Hoose, Venturini, Warnery and Zenatello; baritones, Borrius, Costa, Crabbe, Dufranne, Fossetta, Mascal, Polese, Preisch, Rossi, Ruffo, Sammarco and Whitehill; basses, Huberdeau, Nicolay, Scott and Trevisan.

Of these artists nine are members of the Metropolitan and Boston companies.

On the same steamer with Mr. Dippel there arrived also Alice Zeppilli, soprano, of the Chicago company, who is to begin rehearsals in Chicago immediately of the production of "The Secret of Suzanne," which is to be made an attraction of the concert stage. Miss Zeppilli said that she had bought an old château at Pieve di Cento, Italy, and that she expected to return there after the close of the approaching season as a bride. She would not say to whom she was to be married, however.



EVAN WILLIAMS,

The Noted Welsh Tenor, Who Has Just Sailed for Europe to Appear in Ten Concerts with the London Symphony Orchestra. Mr. Williams Will Return in About a Month for a Lengthy American Tour

Hammerstein to Confer in Washington on Opera Scheme

Oscar Hammerstein left New York last Wednesday for Washington to confer with prominent citizens there over his project of a chain of opera houses. He will also visit several other cities before he returns to New York. "The scheme is progressing magnificently," said Mr. Hammerstein, before his departure. "I could not have hoped for so much encouragement as I have actually received." Mr. Hammerstein has received communications from boards of trade in thirty cities.

As an additional feature of his scheme not already announced Mr. Hammerstein said that each city would be allowed to hold public meetings, conventions and music festivals with local talent in the opera houses free of charge.

Doesn't Want Opera House in Cleveland Different from Others

CLEVELAND, Sept. 20.—Councilman Alfred Benesche, of this city, is in communication with Oscar Hammerstein with regard to the latter's proposal to erect one of a chain of opera houses in Cleveland. Mr. Benesche wrote to the impresario that the city proposed to build on the lake front a music hall and exposition building and suggesting that Mr. Hammerstein unite with the city in some way that would give him the use of the building.

In reply Mr. Hammerstein wrote that to build an opera house in Cleveland different from those that he would provide in other cities would destroy the plan he had in mind. What he wanted to assure a house in Cleveland was a plot, 125 x 225 feet, and the placing of \$350,000 mortgage bonds. The city officials will act on the matter in the immediate future.

Councilman Benesche said to-day that unless Hammerstein would consent to a clause in his lease of city property giving the city the right to purchase at any time and providing that the improvement revert to the city after a certain definite period, he would not be in favor of a continuance of negotiations.

Arrival of Frank Damrosch

Frank Damrosch, director of the New York Institute of Musical Art, arrived from Europe on the *Kaiser Wilhelm der Grosse* last Wednesday. He announced the engagement for his school of Carlo Buonamici, the pianist, recently of the Fox-Buonamici School of Boston. During the latter part of his Summer in Europe Mr. Damrosch visited Germany with credentials from the United States War Department to investigate the methods of training bandmasters for the Kaiser's army. Mr. Damrosch's institution has several scholarships available for students who aspire to become military bandmasters.

ROSENTHAL ENGAGED FOR ANOTHER TOUR

**Celebrated Austrian Pianist Announced for America for
the Season of 1913-14**

Moriz Rosenthal, the eminent Austrian pianist, has been announced for an American tour in 1913-1914 by Marc Lagen, the New York manager. This announcement, while a year in advance, follows the course taken by many managers in making public their plans for great artists sufficiently in advance to prevent a conflict in the engagement of other artists for American tours. Mr. Rosenthal will come in the early Fall of 1913 and will play 100 concerts, remaining in this country until the late Spring of 1914.

Moriz Rosenthal, whose technical skill is claimed by many to surpass that of Liszt, is well known to American audiences through his several previous tours. On these tours his successes were unequivocal and he was hailed as a marvelous technician and a musician of attainments of the first rank. In at least two of these tours his receipts were so great as to surpass those of any other pianist who toured America, excepting perhaps Paderewski. In recent years the records of these tours have probably not been broken.

No other pianist who has visited America has aroused more interest from the standpoint of technical equipment. Certain pianists have been hailed as the greatest in certain features of their playing, but it has been conceded for brilliancy of playing and command of technic almost supernatural in its certainty and the ease with which Rosenthal conquered difficulties, the Austrian pianist has not had a peer. Coupled to his technical efficiency is a musicianly power which has commanded the respect of artists and critics alike and has attracted record-breaking audiences in the cities in which he has played.

In his playing in Europe during recent years, since his last American tour, Mr. Rosenthal has not only maintained his rank as a pianist occupying a premier position, but has also increased largely the respect in which his musicianship has long been held. Without losing any of his marvelous technic he has brought to his work the finer qualities which come with mature conceptions of the great masterpieces of pianistic literature. His forthcoming tour ought to mark the highest point in Mr. Rosenthal's musical invasions of America.

Mme. Sembrich Returns with News of a 'Cellist "Discovery"

After an absence of a year and a half from America, Mme. Marcella Sembrich returned last Tuesday on the *Kaiser Wilhelm der Grosse*. She is to cover the whole country on a concert tour and announced that she would take with her a young Russian 'cellist, Guter Casini by name, whom she "discovered" during her Russian tour last Winter. Her discovery arrived in New York on the same day on the *Kroonland*. A feature of Mme. Sembrich's tour will be the fact that, in three Pennsylvania recitals, she will be accompanied by the Lehigh Valley Symphony Orchestra, an organization recruited from the steel mills of Bethlehem, Pa. The singer's arm, which she injured last August in rescuing her pet dog from a trolley car, was still in a sling, but Mme. Sembrich said she expected soon to recover the full use of it.

Director Henry Russell Back

Director Henry Russell, of the Boston Opera Company, sailed from Liverpool on the *Olympic* on September 18, and was expected to arrive in New York Wednesday, September 25. His plan was to leave immediately for Boston to prepare for the opening of the season in that city on November 25.

CALLED "WHIMPERING COLOSSUS," SOOMER SUES CRITIC AND WINS

Dresden Writer Fined for Attack Upon Former Metropolitan Artist—Limits of Proper Criticism Overstepped, Court Decides—American Tenor, MacLennan, Achieves Impressive Success as "Samson" at Royal Opera

European Bureau of Musical America,
Berlin, Goltzstrasse 24,
September 5, 1912.

For all personal and general professional information, introductions to managers, teachers, etc., apply to the above address of Musical America's European Bureau, to which personal mail may also be addressed. All such services rendered free of charge.

JUSTICE may still be obtained in the German land, as it seems when a court decides that a critic may not carry his maliciousness so far as wilfully to injure an artist's reputation by holding him up to undeserved ridicule.

When last year the royal chamber singer



Eddy Brown, the American Violinist, on His Vacation in the Saxonian Alps

of Saxony, Walter Soomer, sang *Wotan* in the "Ring," the critic of the *Dresdener Neuesten Nachrichten*, Editor Weisse, in speaking of the artist's interpretation, employed the term "wimmernder Kolos" (whimpering colossus) and in a later criticism of the "Flying Dutchman" accused Soomer of persistently acting his part as though he intended flinging topical songs into the auditorium. The singer was so indignant at these attacks that he presented a personal petition to the King of Saxony in which he requested the sovereign to grant his immediate resignation as a member of the Dresden Royal Opera, stating that, as an artist, he had achieved the greatest successes on the occasion of his appearances at Bayreuth, in America, France, Holland and elsewhere and that it, therefore, was beneath his dignity to submit to such depreciative treatment. But the King refused to accept the resignation.

Thereupon the artist brought suit against the hyper-severe critic. The singer considered the term "whimpering colossus" especially insulting to his artistic honor. He emphasized the fact that he intended by no means to dispute the right of a critic to give free vent to his opinion of an artist's work. But criticisms should treat of art, he contended, and not become personally insulting. The court supported the artist's views, declaring that the limits of criticism had been overstepped by the objectionable remarks, and fined the critic 150 marks, which, in lieu of non-payment, was to be changed to fifteen days' imprisonment. The insulted singer was, furthermore, granted the right to publish the court's decision.

The condemned critic appealed, of course. He applied for expert testimony to verify his allegation that the artist at the performance in question had really not been acceptable and that other critics had also treated the singer rather severely. But the court rejected this application and also refused the proofs submitted by the accused, according to which the latter had frequently enough enthusiastically praised Soomer's renditions, which fact, he claimed, was to be looked upon as an argu-

ment in his favor, as thereby the singer's statement that he was being subjected to "systematic attacks" was refuted.

Amy Hare's Engagements

Amy Hare, the English pianist and teacher, will play the following concertos during the coming season: The Brahms in B, Balakirew in E Flat Major, MacDowell in D Minor and Arensky in F Minor. Miss Hare will be the first pianist to play the Balakirew concerto in Stockholm, Copenhagen, Göttingen, London and other cities. Both the King and Queen of Norway have expressed the wish to attend Miss Hare's concert in Christiania on September 30, and the Crown Princess of Sweden is to be present at one of the concerts in Stockholm. Queen Alexandra of England has given her patronage to Amy Hare's London concert of October 24.

The following is a list of the British pianist's engagements thus far booked for the coming season: Sept. 24, Stockholm; Sept. 27, Stockholm; Sept. 30, Christiania; Oct. 2, Copenhagen; Oct. 7, Berlin; Oct. 15, Göttingen; Oct. 18, Düsseldorf; Oct. 24, London; Nov. 13, London; Nov. 23, Berlin; (1913) Jan. 5-14, tour through northern Germany; Jan. 20, Berlin; end of January until middle of February, tour through Switzerland, Austria, Hungary and Bohemia; Feb. 14, Schneidemühl; Feb. 21, Paris; Feb. 26, London; March 7, London; March 10, Paris.

The English pianist, who has also become conspicuous as a teacher, spent this Summer on an island in the Baltic off the coast of Sweden. Here Miss Hare devoted part of her time to well-earned recreation and incidentally was busy preparing her extensive repertoire for the approaching season. The persons in the accompanying picture are, from left to right, the Hon. Mary Portman, Mrs. Leonard, Miss Hare and the Berlin concert manager, Mr. Leonard.

Stage Manager as Dramatic Teacher

Felix Dahn, the stage manager of the Berlin Royal Opera, has lately become conspicuous as a dramatic teacher, under whose able supervision many operatic debutants have taken their first steps. More than forty of his pupils are at present engaged in German and Austrian opera houses, among them Emmy Leisner, the concert singer, who was recently engaged to sing *Dalila* at the Berlin Royal Opera after having made a successful debut in Frankfurt as *Amneris*. James Cuyler Black, the American tenor, another Dahn pupil, who has been studying and filling operatic engagements in Italy and Germany, sang *Don José* in "Carmen" as a guest in Hamburg and was forthwith engaged for the opera of that city.

Another well-known American singer, who has been coaching with Herr Dahn, is George Parot, the *basso profundo*. Mr. Parot was also engaged for the Hamburg opera as first bass after only one private hearing. Mr. Parot was in the happy position of being able to choose between Hamburg and Magdeburg, for both cities had extended offers of an engagement.

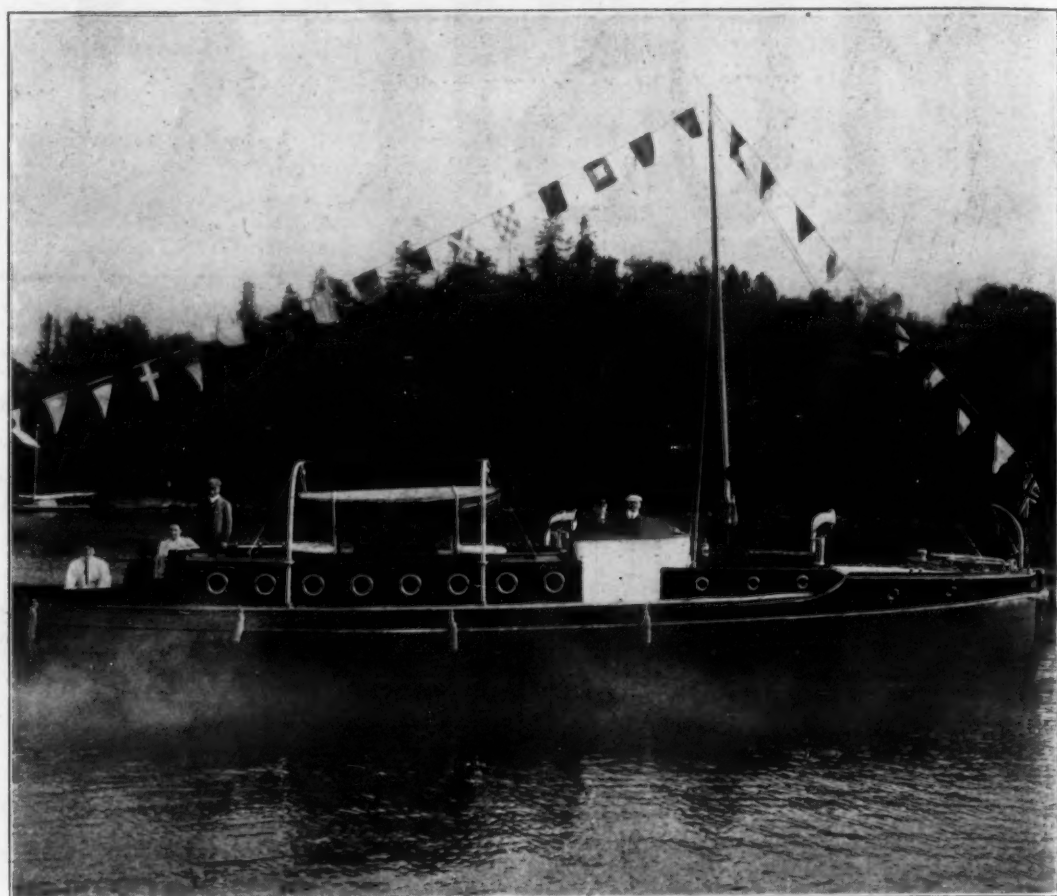
Other of Felix Dahn's pupils who have become conspicuous in the operatic field are Lucy Gates, of Salt Lake City, who is filling an engagement as coloratura soprano at the Court Opera in Cassel; Marcella Roeseler, at the Dessau Court Opera; the young American soprano, Mrs. Eleonora Painter-Schmidt, who has been engaged for the German Opera House in Charlottenburg-Berlin under the most favorable conditions, and Pancho Kochen, who has been engaged for the Court Opera in Karlsruhe.

Program for Eddy Brown

Eddy Brown, the young American violinist who attracted considerable attention last season, has been engaged to play in the following cities during the coming season: Berlin, October 5 (Philharmonie); Halle, December 5, Hamburg, Bremen, Leinsic, Dresden, Munich, Frankfurt, Düsseldorf, Mannheim, Königsberg, Vienna and possibly Buda-Pesth.

The accompanying picture shows the youthful artist enjoying his Summer's leisure in the Saxonian Alps. During the Summer Brown carefully coached his season's repertoire at Loschwitz, near Dresden, with his teacher, Prof. Leopold von Auer of St. Petersburg.

Helen Stanley, the new acquisition of the Chicago Philadelphia Opera Company, has just returned from Bad Kissingen, where she scored a splendid success in



Amy Hare, the English Pianist, and Party Motor-Boating Off the Coast of Sweden. On Stern, from Left to Right, Those in the Picture Are the Hon. Mary Portman, Mrs. Leonard, Miss Hare and the Berlin Concert Manager, Mr. Leonard

three rôles of "The Tales of Hoffmann."

Arnold Schönberg, one of the most modern of the moderns, will remain in Berlin this year, continuing his courses in composition and harmony.

Professor von Auer, the renowned violinist and teacher of St. Petersburg, is expected to arrive in Berlin on September 7.

The Generalintendant of the Munich Royal Opera, Freiherr von Speidel, died in Munich last Sunday after an operation.

"Samson et Dalila" at Royal Opera

A "Samson et Dalila" performance at the Royal Opera last Saturday attracted an unusually large audience, considering that a great percentage of the regular opera audiences still lingers in the mountains or at the seaside. But the two title parts were impersonated by Francis MacLennan, the American tenor, and Emmy Leisner, who is well known as a concert singer. Mr. MacLennan possesses great popularity in Berlin and the metamorphosis of a concert singer, especially if she has the reputation of Emmy Leisner, to an operatic artist always proves more or less of a drawing card.

Mr. MacLennan sang *Samson* for the first time. He had moments in which he was superb—he is always clever—at times striking the typically heroic note so essential for a proper interpretation of the figure. I do not doubt for a moment that Mr. MacLennan will grow into his part to such an extent that it will represent one of his most effective rôles. His tone production and musical precision were admirable and his characterization vocally was truthful and convincing. But what impressed me most was his really admirable acting, his dramatic impersonation being such as would have done credit to any theatrical artist.

For Emmy Leisner, as *Dalila*, I can find only conditional praise. Her voice is a darkly timbred mezzo-soprano which is constantly at her command and possesses a sympathetic quality when she sings *mezzo forte*, whereas it loses quality when she employs a *forte* and in emotional moments even becomes harsh. Possibly this is due to the fact that hitherto, as a concert singer, she has not been accustomed to working on the broader lines of opera. It was therefore but natural that she should score her greatest success with the two arias and scarcely answered the requirements in the ensembles and in dramatic moments.

Her impersonation of *Dalila*, although betraying the beginner, was praiseworthy in many respects. It was a pleasure to note that she interpreted the seductress very properly as a purring cat who showed her claws only from time to time. The part had evidently been studied very conscientiously.

Edmund von Strauss conducted apparently with more temperament than care. The choruses in the first act were taken in a tempo very detrimental to their effectiveness. Nor was all as it should have been in the duet of the second act. A word of praise is due the ballet, which gave us a treat in color and figure effects. The members of the ballet appear to have put on weight during their Summer vacation, but another season's work will undoubtedly remove this objection.

Of the other parts in the opera I prefer not to speak, merely mentioning the *High*

Priest of Herr Bischoff, who sang with more art than voice.

Emily Gresser, the gifted young American violinist and pupil of Sam Franko, will give two concerts with orchestra during the coming season and has closed a number of engagements throughout Germany and the neighboring countries. Miss Gresser's first concert will be on October 28 with the Blüthner Orchestra, Mr. Franko conducting.

O. P. JACOB.

ONE THEME; THREE OPERAS

Guilbert Writes on "Sister Beatrice," Like Maeterlinck and Messager

PARIS, Sept. 21.—Yvette Guilbert is about to become an operatic librettist. She has written a new dramatic version of the legend of "Sister Beatrice," which constitutes the theme of one of Maeterlinck's plays, and Max Reinhardt has announced that he will present the work. Mlle. Guilbert has asked Maurice Lévy to write the music.

The Maeterlinck drama is also to be given as an opera, with music by Wolff, and as André Messager has adapted the same legend it is likely that Paris will soon be called upon to cast judgment on three operas based on the same theme. Mlle. Guilbert says, however, that she has treated the subject in a somewhat different manner.

Mme. Ryder Plays at Paris Studio of Charles W. Clark

Theodora Sturkow Ryder, the popular Chicago pianist, recently appeared successfully in a recital at the Paris studio of Charles W. Clark, the American baritone. The pianist's artistic numbers included compositions by Rebikoff, Arensky and Rhené Baton. Mme. Ryder spent some time in consultation with the French tenor, Edmond Warnery, arranging the programs which the two artists are to offer on their tour of joint recitals. The American pianist also played at a Sunday afternoon reception in London. She expects to return to America in April for a recital in Æolian Hall and a number of ensemble appearances.

Mme. Cahier Triumphs Again

At the recent Munich Wagner Festival Mme. Charles Cahier, who visits America shortly, sang *Brunhilde*, and carried off a large share of the honors. "A pure joy," is the way Dr. Alexander Dillmann characterized the performance in the "Münchener Neuesten Nachrichten," adding to the enthusiastic statement that "Madame Cahier is without doubt the best representative of this part on any stage." On September 18 the American contralto sang in "Carmen" with Signor Caruso at the Court Opera House, Munich.

French Prima Donna Revisits America

New York's new concert hall, Æolian Hall, is to be opened by the French prima donna, Mme. Blanche Arral, who visited this country three years ago. Mme. Arral is generally regarded as one of the best of contemporaneous coloratura sopranos and her return to America is arousing general interest. In addition to a series of appearances in New York she will give a limited number of recitals throughout the country.

RICCARDO MARTIN'S SUMMER IN SPAIN, DALLYING WITH BULL FIGHTS AND FLIRTING WITH BANDITS

**Metropolitan's American Tenor
Tried to Get Kidnapped for
Ransom but Raisuli Was Dis-
obliging—Acquired Three New
Rôles as Well as Much Spanish
Atmosphere During His First
Real Vacation in Years**

THE early Fall is almost invariably accompanied by certain unmistakable signs, portents and other precursory phenomena that the approaching music season may be considered within hailing distance. One of the most characteristic and infallible of these is the return of Riccardo Martin from Europe. No need of endeavoring to reason out the how and the why by logic! It is a fact that precedent has shown to be valid and so should be accepted without caviling. Hence the advent of the music season may now be regarded as near; for that of the Metropolitan's distinguished American tenor took place slightly over a week ago.

When Mr. Martin stepped from the steamer onto the sacred soil of Hoboken he brought to a close the first vacation he has enjoyed in a number of years. For his annual trip abroad has by no means been essentially recreative in its nature. Hitherto he has brought to a close his labors at the Metropolitan only to turn up at Covent Garden for another laborious period, after which he generally found his services in demand somewhere else. So it continued until a few days before his steamer was ready to take him back, during which interim he would take an abbreviated vacation on a sort of "quick lunch" plan in Italy. This year he abruptly changed his tactics, altered his plan of campaign, defied the conventions which he had previously established to regulate his Summer conduct and went on a vacation that differed from his previous ones in being actually what its name implied. The outcome of it all is that he liked it and intends doing it over and over again. Covent Garden and the other localities in which he was wont to sing his Summers away may draw from this unfeeling bit of information such comfort as they can.

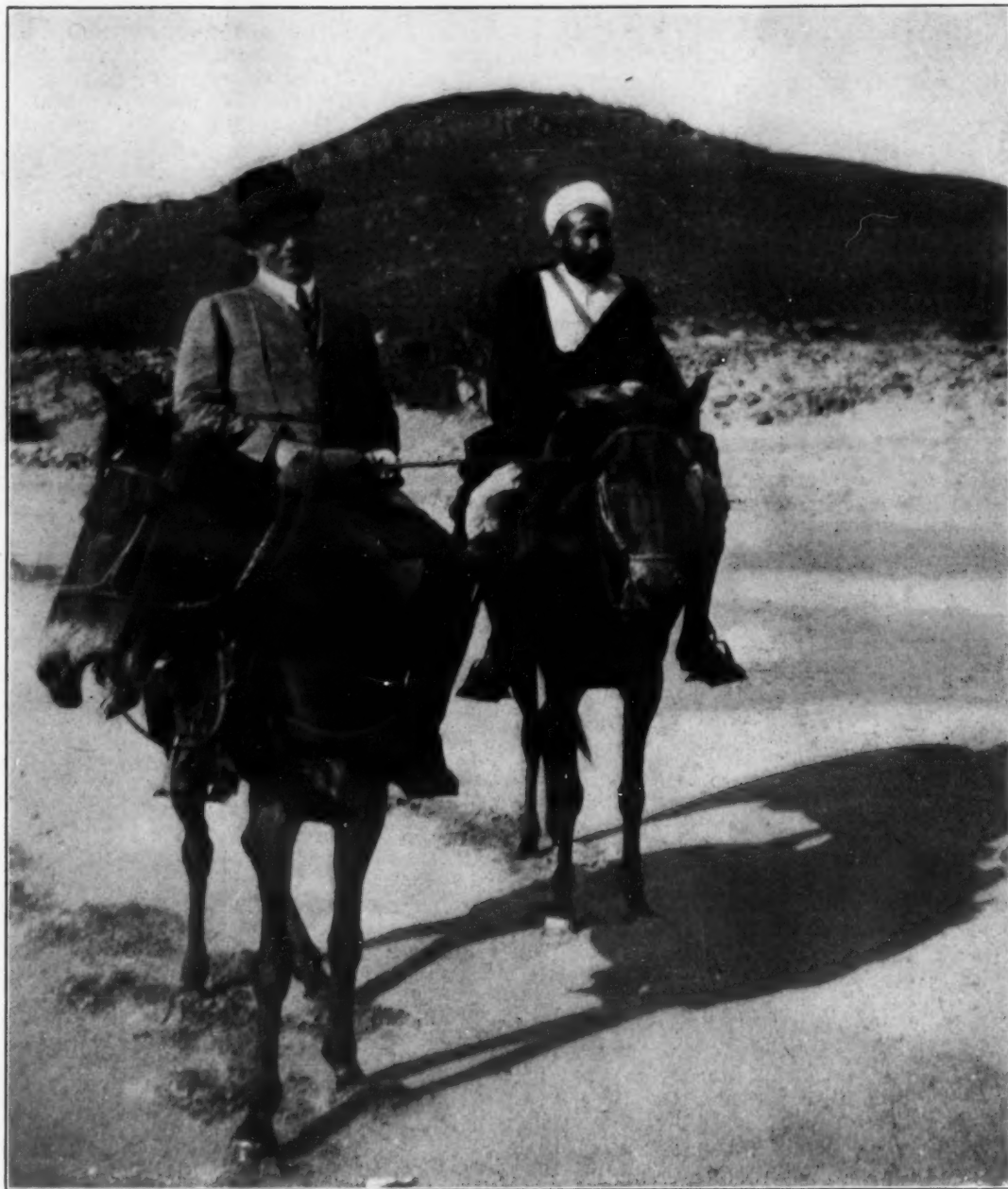
Of course he went to Rimini for a time. A few days of Rimini at the least are absolutely necessary for Mr. Martin's peace of mind, equanimity and contentment of spirit during the whole of the ensuing year. Moreover, this Summer he enjoyed a much longer period of Rimini than usually falls to his share. He shunned northern Europe, steered clear of London, kept Germany at a distance and touched Paris only because he had to catch the boat train for Cherbourg at the St. Lazare Station. For the rest his whole trip took a distinctly southerly course.

A Taste of Bull Fights

"I had intended spending considerable time at Madeira," Mr. Martin told a representative of MUSICAL AMERICA, "but the trouble is that the steamers leaving there for the East are few and far between. And I had made up my mind to see Spain this Summer and to brush up my Spanish. Spain has always had a powerful fascination for me. Well, I carried out my purpose at last. I saw Spain and I also saw Morocco. I was in Seville, in Barcelona, in Granada, in Madrid. I studied 'Carmen' on her native heath. I went to bull fights. Now I don't mean to imply by this that I have suddenly acquired a taste for this kind of sport—as far as that is concerned I should much rather pay a visit to a butcher shop—but what I did want to see and understand was the life of the people. No churches, castles, museums or art galleries. Such things don't teach you to appreciate the way people are living their lives. Rather a bull fight than a ruin or a museum, even though my sanguinary tastes don't altogether measure up to a lively enjoyment of the former. And then, too, it was a pleasure for me to study Spanish music at first hand.

"As we know, the most characteristic element of Spanish music is rhythm. In Morocco I noticed a number of those rhythms which have become familiar to us as being distinctly Spanish. Naturally, to any one who remembers the connection of the Moors and Spaniards in former centuries this musical similarity is not hard to explain.

"I tried to let myself be captured by the Moroccan bandits. I was anxious to allow Raisuli to kidnap me and I made it a point to ask my guide how much my ransom would be. 'Fifty thousand dollars,' he answered. I did not feel at all flattered



"L'Entente Cordiale au Maroc." Riccardo Martin and Mohammed Ducali (Guide) on the Sands of Africa at Cape Spartel, Morocco

at this, considering that two newspaper men had been held in captivity at the price of \$75,000. But no doubt Raisuli never had experience with Metropolitan tenors and was consequently uncertain as to their value. Undoubtedly, too, he had never heard of Kahn. Kubla Khan in China, perhaps, but Otto Kahn, of New York, never. But the long and the short of it is that he did not go to the trouble of kidnapping me."

Acquired Three New Rôles

Mr. Martin did accomplish some work this Summer even though, as has just been said, his vacation was primarily a period of rest and enjoyment. It would seem as though in the estimation of the majority an artist's recreation must be characterized by the distinction of some artistic accomplishment, however trifling. Mr. Martin has successfully filled this requirement, even though he did give his vocal organism a three months' respite. Nor was his achievement altogether inconsequential, for it amounted to the acquisition of three new rôles—one in the "Tales of Hoffmann," one in "Boris Godounow" and one in "The Cricket on the Hearth." He is pleased with the Moussorgsky opera and satisfied to sing it in Italian, which language is, in his opinion, a more adequate substitute for the original Russian than any other could be.

To one who has followed the subject with more or less acute attention it must seem as though by this time there were nothing further left in the whole extent of the cosmos to be said, thought or written on the subject of singing in English. Yet every conversation with Mr. Martin seems destined sooner or later to find its way to that well-trodden highroad of acrimonious argument. The American tenor has had two memorable experiences with his own language set to music and he has not banished them from his mind. He finds practical illustration a more conclusive proof than theory and he regards his own experience as a very palpable instance of the former. Enthusiasts for the defense will not find Mr. Martin a very strict conformist to their dogmas.

"Not very long ago," said the tenor, "I chanced to run across an old history of music by Dr. Burney, a volume some two hundred years old. Opening it at random I found, to my amusement, that I had lighted upon an essay on the 'Suitability and Sweetness of Languages for Singing.' In that essay I found expressed a number of principles and conclusions which I had derived for myself. Seeing them thus set down by a writer of two centuries ago

made me feel more satisfied than ever that my deductions had been correct. Burney found Italian the most suitable language for song, English the least. He rightly enough found the disadvantages of English in the number of words ending on consonants and thus interrupting a free legato flow of tone, and in the indeterminate and nondescript character of many of our vowel sounds. To be sure, the ideal librettist would do his best to avoid a close juxtaposition of words containing such sounds, but such librettists are none too easily found. Singing operas in English has not yet any traditions behind it. There were no traditions for singing operas in German over in Germany before the days when Weber and Wagner revolutionized things and made German opera a characteristic and independent institution. I believe that we shall have to wait in our country for the equivalent of a Weber.

Everybody Had a Libretto

"When I was in Paris I heard 'Tosca' sung at the Opéra Comique in French. Nevertheless everybody had a libretto. Mr. Gatti has told of 'Trovatore' performances at the Scala, where all have their librettos. We, on the contrary, sit back in our ignorance and exclaim in dismay if, when an opera is sung in English, we cannot hear everything. No audience that listens to an opera in whatsoever language it may be sung hears all of the text. No matter how good the enunciation or how satisfactory the text one can hear only when the orchestral dynamics and the character of the instrumentation permit. I have often noticed, for one thing, that words are swallowed up in the mass of tone when the body of strings plays in unison or in octaves with the voice. The voice, as such, is audible; the separate words and syllables are not. But, after all, if we hear one-half of a word ought we not to be able mentally to complete its sense? We often do it in speaking; is there any reason that singing should be so much more intelligible?"

Before his season at the Metropolitan Mr. Martin will have completed a concert tour in conjunction with the pianist, Rudolph Ganz, that will take him across Canada and down a long stretch of the Pacific Coast. He will return to New York by way of the Grand Cañon, which he has never seen. This little sightseeing trip he made one of the conditions of undertaking the tour.

H. F. P.

A gala performance will be given at the Paris Opéra during the Winter to raise funds for a Massenet monument.

MUCK BRINGS NEW PLAYERS TO BOSTON

**Returning Orchestra Conductor
Makes Important Changes
in Personnel**

Bureau of Musical America,
No. 120 Boylston Street,
Boston, Sept. 24, 1912.

DR. CARL MUCK, the new director of the Boston Symphony Orchestra, sailed from Bremen for this country on September 24. With Dr. Muck will come Mr. Habenicht, the new leader of the second violins; Mr. Urak, Mr. Schroeder's successor as first 'cellist; and Mr. Steinks, also a 'cellist. Among the other new members of the orchestra who are sailing for this country are Mr. Koessler, first violin, and Messrs. Chevrot and Fosse, the new French members of the orchestra.

Anton Witek, the concertmaster, is sailing on the *Victoria Luise* September 26 and will arrive in Boston on October 5. All of the engagements for the orchestra have now been made and the personnel for the season 1912-13 is complete.

Elvira Leveroni, the contralto, a member of the Boston Opera Company of last season, arrived on September 23, after a successful opera season in London. She returned to fulfill her contract with the Boston Opera Company for another year.

Marie Sundelius, the soprano, and Jessie Schwartz appeared most successfully at a musicale given by Mrs. McAllister on the North Shore on September 6. Mrs. Sundelius has a large number of engagements for the coming season, including a recital before the Women's Club at Fall River, on November 5; a recital with the Strube Orchestral Club at Haverhill on November 21, and a re-engagement at the University of Virginia, Charlottesville, Va.

Mrs. McAllister, who returned from abroad the latter part of the Summer, in order to give her usual North Shore musicales, will reopen her studio the last week in September. She will arrange a number of private concerts in connection with her usual large class of pupils.

Harris S. Shaw, the organist, has returned from abroad, where he spent much time with the foremost masters of the organ, including Tertius Noble, Varley Roberts and Widor. Mr. Shaw has resumed his teaching of the piano and organ.

A lecture-recital was given under the auspices of the St. Cecilia Society on August 19 at Belchertown, Mass., which again proved Miss Yerrington's ability as a pianist as well as a speaker. She has several engagements of this order booked for the coming Winter.

Edgar H. Vose, director of the Vose School of Music, Lawrence, has opened the school for the tenth season with much promise. Mr. Vose has also opened his Boston studio.

Emma S. Hosford, who has been spending the Summer in Haydenville, Mass., will reopen her studio on September 23. Beside her usual number of pupils she has booked a number of new students.

Enrico Baraja, who has done much operatic work, has opened a studio at Huntington Chambers for instruction in voice and piano. Mr. Baraja has booked many pupils for the coming season.

A studio for voice and piano instruction will be opened on September 24 at the Pierce Building by Marion Banfill and J. Stanley W. Preston, who have both shown themselves to be artists of ability.

Edith Bullard, the soprano, who has been spending the Summer at her home in Providence, will reopen her studio on October 1. Miss Bullard has many concert engagements, which with her studio work will make a most active season.

A. E.

Six Performances Planned by Chicago Company for Baltimore

BALTIMORE, Sept. 23.—The Chicago-Philadelphia Opera Company is planning to give six performances in Baltimore this season, providing that the subscriptions justify this number. The intention is to give three performances in November and three in February.

W. J. R.

Arthur Shattuck to Leave for Tour of Europe

Arthur Shattuck, the American pianist, who has been spending his Summer vacation at his home in Nennah, Wis., is to leave next month for Europe, where he will make a concert tour. During the coming year the pianist will spend much of his time in Paris.

BAD MUSIC LIKE BAD LITERATURE

Its Effect Upon the Youthful Mind—The Danger in Making a Recreation of Cheap Music and Hard Work of Good Music—Choice of Compositions for a Musical Education

By ARTHUR de GUICHARD

A GREAT deal is being said and written at the present time about the studies, technic, atmosphere, temperament and other very essential considerations affecting the virtuoso pianist and the advanced music student, but very little indeed is told the music lover about the most essential part of musical instruction: the foundation or elementary principles and training that will and must be both compass and pilot in the artist's future career. If a child is to be taught any other branch of art or any skilled or scientific occupation, such as law, medicine, chemistry, mechanics, engineering, architecture, sculpture, painting, dancing, or even moving-picture or automobile operating, it is fully recognized by everybody that these subjects must be thoroughly learned from the ground up.

Music is made an exception. Only the very best and most competent teachers insist upon excellence of elementary instruction and elementary instructors. Parents are far too prone to decide that: "Miss Johnsmith is quite good enough to teach our Clorinda the piano, for the first year or two. You know Miss J. is 'taking' from Signor Strummi, so she must be all right; besides, she charges only fifty cents an hour, and that is quite enough for elementary lessons. Later she shall have the best teacher to be had." That parent is quite oblivious to the fact that "later... the best teacher to be had" will surely refuse to undertake the "advanced" instruction of Miss J. because her elementary instruction is too bad to admit of any superstructure. She has practically been "finished" by her incomplete elementary teacher, so that her chances for success as a musician are nil, unless—unless she is young enough to begin all over again in the right way and will consent to do so.

Thus, instead of saving expense the parent has lost all the money paid for lessons and—what is far more to be deplored—the pupil has lost a year or two of the best period of her learning-life, besides having contracted bad habits of technic that will require years to correct, if ever corrected.

The parent, like the professional musician, must bear in mind the fact that "one must know much in order to teach a little." Whence it follows that a thoroughly equipped and experienced teacher is absolutely needed to insure efficient elementary instruction. This applies to every branch of the musical art.

The questions of technic and theory and practice may be reserved for consideration later; a subject of equal importance now claims our attention: the Choice of Compositions in a Musical Education.

Music that is Unpleasantly Suggestive

The paramount importance of this subject was more particularly impressed upon me through a conversation with one of my professional pupils, who was studying with me during the recent Summer vacation at a well-known shore resort. We were on the piazza of the hotel, after a late dinner, enjoying the freshness of the evening and

the mystery of the wall-like darkness advancing over the ocean. Our talk had ceased; the only sound to be heard was that of the hotel piano, being played by a young girl in the sitting-room behind us. In the interest of truth it must be stated that she was playing badly. First of all it was a waltz of the musical comedy—languorous, equivocal style; then a dreamy Chopin Nocturne, whose notes she played more or less incorrectly with much affectation; finally, she interpreted (?) a *morceau de salon* that it seems to be quite the fashion to write and—unfortunately—to play. A beneficial silence ensued, the guests departed and the young girl, after coming to see who might be her auditors on the piazza, disappeared with a self-satisfied air.

Turning to my pupil, Ivan, I said: "That young lady is the one I saw this morning in the hotel library, choosing a book. Her mother was with her to help her choose, and I am glad to say that she rejected several of the popular 'thrillers,' some translations of de Musset and Zola, and others of the same style. She was quite right—quite. But what seems extraordinary to me, and most reprehensible, is that a mother, who is very properly alarmed if her daughter only so much as touches a questionable novel, lets her read and play everything that the unbridled fancy of composers turns out in profusion. Now, do not misunderstand me. Do not for one moment think that I am trying to appear original by speaking against Frederic Chopin, whom you are quite right to admire and who was a great musician. On the other hand, I am quite sure that your opinion coincides with mine, that the libidinous waltz and the suggestive serenade we have just heard reflect the unworthiness of the composers who wrote them. Besides, this has no importance in what I wish to say. I hold Henry Fielding to be one of the best writers of the English language and, although you may not think the same about that, yet you will agree with me that his chief work, "Tom Jones," is not one that should be given to every one to read. Now do you think it right, as a musician, that a good respectable young girl should be allowed to play such very languorous, suggestive music?"

Musical vs. Literary Expression

"I see; you think I exaggerate, and that what I advance is not the general opinion. It is admitted that music is an ethereal art; like fire, it purifies all. It cannot express low, coarse sentiments; or, to put it more precisely, it expresses nothing, it is an insignificant assemblage of sounds more or less disagreeable to the ear. How? You ask me if I think that music can express common and coarse feelings in the same way that literature can? Let me say that I do not think that musical expression can be compared with literary expression. "For instance: You may say, 'I am sad.' What is the exact meaning of the word? It designates a physical and mental state. The word may indicate its causes, its effects and its manifestations, both exterior and interior. But the feeling itself, the peculiar personal manner in which the emotion is felt by you, that is what cannot

be expressed. That is the province of music. Music does not say to us: this man is sad; it makes us feel that sadness in a direct manner. By music we penetrate a human soul, we palpitate with it, directly, without any other intermediary. Forgive me if I give you a rather commonplace parallel; a better one might be found, but this just occurs to me and it seems to fit my idea. Think of the label on an old cobwebbed bottle of wine; the music is the contents, the divine juice of the vine, refined and made like a quintessence by time. The label tells you the name, the origin and the age of the wine; it might even explain its taste, its peculiar perfume and by means of a suggestive description give you a kind of foretaste of it. But the direct sensation, the enjoyment itself, the pleasant exciting of the palate's cells and the heating of the brain, these can only be experienced by absorbing the liquor.

"Do you see my meaning? If the word can name or even characterize an interior disturbance, music alone is able to make the feeling of another penetrate us, so to speak, and to establish between the nervous system of the composer and that of the auditor a species of magnetic bond that will let them beat in unison. From which you must see that if the artist's soul is filled with low, coarse and common sentiments, his music will palpitate with them and the person who hears them will also be filled with them.

"You ask me if I think that young girl has penetrated the meaning of what she was playing as well as I? What does it matter? She may not have understood it, but she felt it. Now, I would just like to ask you why parents and teachers are most careful in their choice of reading matter for their children, and yet think it quite natural for them to please their ears with pieces of music, some of which are masterpieces that youth should not cultivate and others of such a patently coarse stamp that neither you nor I nor any one else need say more about them. We are quite agreed as to that. What remains for us to do is to learn how we can hammer these simple truths, that are so very evident to us, into the heads of these parents and pupils.

Music as "An Accomplishment"

"What astonishes me is that, at a period when it passes for being in a very flourishing state, music should really have fallen so low. What is its place in general education? The same as that of the doll, of tennis, of a two-step, a waltz, a turkey-trot or a cotillion. It is called an *Accomplishment*. The French call it an *art d'agrément*—a pleasing art—and place it on a level with dancing, riding and fencing! The English "accomplishment" means about the same thing. Do you seize all the contempt implied by this word? An *Accomplishment*! It gives us to understand that there are other arts which are not a frivolous pastime, having received a higher mission; intellectual culture, literature, mathematics, history, etc., are privileged branches of the tree of science. Music is nothing but a despised lower branch. That is why, perhaps, so little real importance is attached to it. Neither its sense nor its trend is understood, and parents let the child treat it like a toy.

"What does it matter if the young girl plays well or badly her good or bad music, provided the dear child drives away from her brow the bored look that her daily idleness causes. Music is an *Accomplishment*—a pleasing art! But suppose I were to place in the girl's hands a book, similar to those I mentioned and say to the mother: 'What does it matter, Madam, as long as your child is amused?' Of course, we know that in her eyes a bad piece of music is only a badly composed piece, while a bad book is not only badly written but one that evokes bad ideas—and this is the very heart of the question. Two things must be observed in music: art and sentiment. This is of the greatest importance.

"On the one hand, a piece is well or badly composed, it hangs together or it does not; it shocks the musical sense or it does not; just as a poem is well or badly constructed, with lines that are true or false. On the other hand, this piece makes the soul vibrate in a certain manner, superficially or profoundly, basely or nobly, moderately or passionately; even as a book arouses in the reader thoughts that are more or less elevated, more or less disturbing.

"Let us name the first point of view 'perfection of form' and the second 'moral worth.' I have expressed my ideas about the latter, so we need only consider the 'Perfection of form.' What takes place in the child's literary instruction? An endeavor is made to let him have none but good works; that is to say, during study time. Unfortunately, in recreation time all kinds of books are tolerated, books that are generally very bad specimens of literature. In this way fine works get a reputation of being dry and wearisome and forming part of obligatory study; whereas the

insipid books have round them a halo of leisure, pleasure and amusement. It seems that such a system must produce as its first result a hatred and disgust for beauty. In music, it is something similar. The work of art, the classical composition, the Fugue, the Sonata, all form the serious part of the pupil's work; they are his *studies*. And it is in order to 'amuse' them and to 'rest' them after their studies that they are made to play such horrible pieces as those we have heard! How is it possible to make men like great and beautiful things when all their youth has been spoiled by offering them the 'beautiful' as synonymous with 'weary work' and the 'ugly' as 'rest and amusement.'

Normal Fare for the Child

"Do you not see that here is where the fight may be carried on effectively? I know, in the present state of things, that it will be a difficult matter to get the moral point of view accepted. But I believe that we can fight successfully for the first, namely, that there is beautiful music and bad music; music that is well constructed and music that is badly constructed. And we might obtain this concession, that the latter shall be entirely thrown out of a child's musical education. So we can say to the mother of this little girl, or to any other parent: 'You have a daughter whom you love and whom you wish to have a healthy body and a right mind. Consequently, if you wish her to keep in good health give her excellent food and good physical education.'

"But here again we meet the same anomaly as in the intellectual education. Is it not a fact that a child is generally fed in a perfectly healthy manner at meal times, and that outside of them no attention is paid to the quality of what he eats: candies, peanuts, popcorn, bonbons, ice-cream and so on, which are eaten immoderately, which are very harmful to health, and which give him a love for sweets and acids and a positive distaste for the family's wholesome food?

"So we may conclude that we should give a child good physical food and not compromise its effects by letting him absorb unhealthy delicacies (so-called) under any pretext whatever. In like manner we should give him good mind food and protect the benefits of that solid instruction by preventing him devouring, in leisure time, insipid and barbarous elucubrations. It is very certain, to give only one example, that it is criminal, after having made the child study one of those wonderful Bach Inventions or one of Haydn's charming Sonatas, to place in his hands an 'arrangement' of operatic airs, ragtime and other so-called popular music. How much better it would be to arrange for meetings between two or more young people, playing different instruments, and lead them to read and practise together some of the lighter works by the great masters!

"Consequently, make your young pupil study the compositions of the great masters, so that by constant contact with things that are logically constructed and purely written his mind will be accustomed to think in an orderly and upright manner. And if you know how to make him, or her, love those compositions he will love and strive to obtain good sense and clearness in everything. But if you make him follow the masterpiece with an insipidity, if you give the latter the incalculable privilege of being called a 'recreation,' then you destroy the fragile edifice of good sense and you loosen the bridle to instincts of disorder and indiscipline, ever ready to take the upper hand.

"A strong determination on the part of our teachers to tolerate none but the best music at all times, in and out of class, at lesson time and at recreation, and a combined effort to banish all music that does not tend to elevate the mind and the imagination would speedily result in raising the standard of music in our country and in making possible a national music by national composers and national exponents."

Hans Winderstein, the Leipzig conductor, has lately been decorated with the Knight's Cross, in the first class, of the Norwegian Order of St. Olaf.

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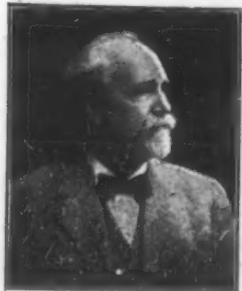


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ALESSANDRO BONCI ON AN AUTOMOBILE TOUR "EN FAMILLE"



Alessandro Bonci, the Noted Tenor, Photographed with Several Members of His Family During His Summer Vacation

After visiting Carlsbad and Salsomaggiore, Alessandro Bonci, the noted tenor, spent his summer vacation touring in the Tyrol and Switzerland, carrying his entire family with him in two automobiles. In the above picture Mr. Bonci is shown in a photographer's studio bestowing his benediction upon this touring party of "his sisters and his cousins and his aunts." The tenor will leave Havre on September 28, and upon his arrival in New York he will proceed at once to the City of Mexico, where he is to sing twelve performances with the Sigaldi opera forces.

MAY GET LLOYD GEORGE TO VISIT PITTSBURGH

Eisteddfod Association's Secretary Returns from England with Conditional Promise—Sousa Ends Engagement

PITTSBURGH, Sept. 23.—Secretary R. H. Davies, of the Pittsburgh Eisteddfod Association, who returned this week from London, where he went for the special purpose of extending to Lloyd George, Chancellor of the Exchequer, an invitation to come to Pittsburgh next July to preside at the International Eisteddfod, says that Mr. George probably will come if the meeting is postponed until October. It is more than probable that this will be done, in order to insure the presence of the famous Welshman.

Speaking of the Eisteddfod held in Wrexham Mr. Davies said that it was the finest ever held in Wales, the dates being September 2-7. Several of the large choruses and choirs which sang there will come to Pittsburgh, among them the wonderful Carnarvon Choir, which was awarded first honors. In the mixed choir competition he says that the winning organization of 150 voices at Pittsburgh will be awarded a first prize of \$7,000 and the largest prize for a contest of this kind ever offered. He says that the crack Swansea Male Chorus, which won first prize at the Wrexham Eisteddfod for a chorus of its class, will also be here, as will also the Bangor Ladies' Choir of fifty voices which won the first prize at Wrexham. He says that he was fortunate while away in also receiving the promises of several leading Welsh soloists to attend the Eisteddfod.

Another feature in connection with this meeting will be the establishing of an auxiliary Gorsedd, the organization of bards, literary persons and singers without whose assent no recognized Eisteddfod can be held. It is proposed to organize one here so that Americans may enjoy the many advantages connected with such an association. Mr. Davies says that the rites of this organization date back to the fourteenth century.

John Philip Sousa and his peerless band finished a two weeks' engagement at the Pittsburgh Exposition Saturday night. Before leaving Pittsburgh Mr. Sousa announced that the present tour would terminate in time to get him back in New

York for the production of his opera in December. He had a word of praise for the Pittsburgh Exposition as the mother exposition of the country and declared that its influence for good in the music of the community had been shown a thousand times.

Mr. Sousa's program of last Friday night was particularly interesting, opening with Scenes from "The Gypsy Baron," by Strauss. Nicoline Zedeler, the violinist, appeared as soloist in the first part, giving with good effect the Rondo Capriccioso by Saint-Saëns. Virginia Root, the soprano, was soloist in the second half, singing with much charm Sousa's tuneful "Maid of the Meadows." Sousa's programs during the entire concert period were much enjoyed by extraordinarily large audiences.

E. C. S.

STOKOWSKI'S ACTIVITY IN PHILADELPHIA LIFE

Conductor and His Wife to Give Much Time to Social Pursuits as Well as Musical Studies

PHILADELPHIA, Sept. 23.—People prominent in local musical and social circles are much interested in the coming of Leopold Stokowski to this city, not only because of the part Mr. Stokowski will play in musical life as leader of the Philadelphia Orchestra and the part his wife, the distinguished pianist, Olga Samaroff, will also take, but largely on account of their strong desire to become thoroughly identified with Philadelphia's social life, which has not been the case with the conductors since the orchestra was formed.

Mr. and Mrs. Stokowski have rented for the winter a house at No. 2117 Locust street, not far from the Academy of Music, and in the heart of the residence district, where they will entertain, as they have done at their villa in Herzog Park, Munich, where Mrs. Stokowski has proved to a number of Philadelphians that she is an excellent hostess. Mrs. Stokowski is already known to a number of persons in the musical and social life of Philadelphia since she has been a guest here on a number of occasions, and her brilliant appearances a few years ago in recital and with the orchestra are well remembered. Mr. and Mrs. Stokowski are expected to arrive in Philadelphia on September 30.

A number of part-free scholarships are announced for this season by the Swaab-Fabiani School of Music, owing to the disappointment of many who last winter were not able to take advantage of this offer. The privilege is made possible through a fund created by subscriptions from prominent patrons of music, and only the most worthy applicants, either in or out of the city, will be considered. The scholarships will be open until October 31.

The Settlement Music School, an institution in which poor children are given instruction in music free of charge, and which has many social as well as musical advantages to offer the young people in the southern part of the city, was reopened for the season last week.

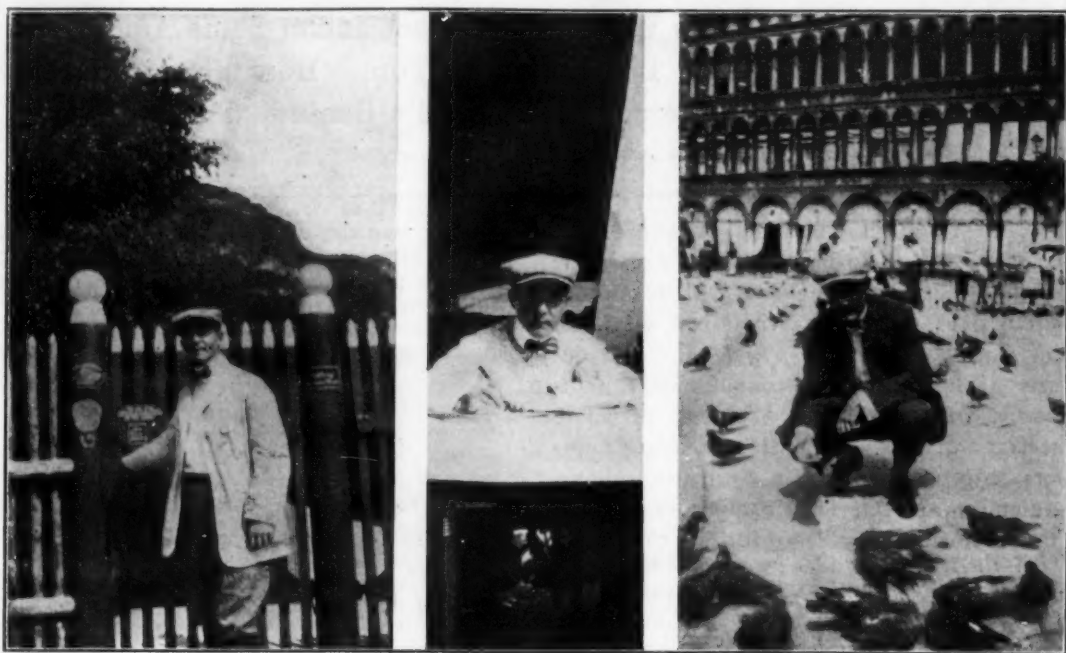
Helen Pulaski Innes, one of Philadelphia's most active musical workers, will be connected with a number of enterprises this season. In addition to acting as director of both the Matinee Musical Choral and the Choral Club, a number of prominent artists will give recitals under Mrs. Innes's direction.

Susanna E. Dercum, who for a number of years has been counted among Philadelphia's talented and successful singers, being the possessor of a sympathetic voice, an attractive personality and fine interpretative ability, is now under the management of R. E. Johnston, New York, and is planning a busy season of concert engagements. Miss Dercum, who is the contralto soloist of Calvary M. E. Church, gave several song recitals during the summer in the White Mountains. A. L. T.

Flonzaleys to Sail November 2

The Flonzaley Quartet will sail for America on the *Caronia*, November 2, in order to begin its American tour in Middlebury, Conn., on November 12. The Quartet's period of practice in Lausanne, Switzerland, is drawing to a close, for the European tour, which will precede the American visit of the famous organization, is shortly to begin. On October 7 the Flonzaleys will play in Yverdon, Switzerland; on October 10 in Saarburg, and on the 12th in Groningen, Holland. Then comes a series of visits to German cities, including Wiesbaden, Berlin, Prenzlau, Wittstock, Posen and Königsberg, after

WARD-STEPHENS RETURNS FROM TRAVELS ABROAD



Ward-Stephens, the American Vocal Teacher, at Garmisch, the Home of Dr. Richard Strauss, and in St. Mark's, Venice

AFTER an interesting European sojourn, during which he spent four days conferring with Richard Strauss, the composer, in Garmisch, Ward-Stephens, the American vocal teacher, has returned to New York to reopen his studios. "I spent so many years of my life abroad that I really feel more at home there than I do in America," Mr. Stephens told a *MUSICAL AMERICA* man shortly after his arrival. "The death of my former friend and teacher, Massenet, was the only incident to mar my travels, which took me through Italy, Austria, Hungary, Bavaria, Germany and France. I spent four days with

Dr. Strauss in Garmisch, looking over new scores and discussing the advisability of locating permanently in Munich."

Mr. Stephens has begun his activities in New York with a large class of pupils. He has now established a waiting list, so great is the demand for his time. He believes that in order to give his best work to his pupils he should not devote more than six hours a day to teaching, and he has no faith in lessons lasting fifteen or twenty minutes. He will again give his "Wednesday afternoons," at which, as in previous years, he will introduce his artist pupils in programs designed to show the progress they are making in artistic singing.

FELICE LYNE SUED

Hammerstein Wants \$100,000 for Remarks He Considers Libelous

Oscar Hammerstein brought suit for \$100,000 for libel on Monday last against Felice Lyne, who sang for him at the London Opera House last season. Mr. Hammerstein objects to remarks made by the singer on her arrival last Saturday in New York.

Miss Lyne declared that she had struck the impresario in the face with an opera score last winter because of things he had said to her, and this Mr. Hammerstein says is not true. There was an argument because Mr. Hammerstein halted a rehearsal of "Rigoletto" in which Miss Lyne was engaged, but no blow was struck. Mr. Hammerstein also took exception to a remark of Miss Lyne to the effect that he was a "dead duck" in London and other statements of similar purport. He feels particularly aggrieved in the matter because it was through him that Miss Lyne's success as a prima donna was largely made possible.

Kaiser Aggrieved Because We Lure His Singers Away

BERLIN, Sept. 24.—The lamentations of European managers and public over the constant departure of their best singers lured across the ocean by American gold have lately been re-echoed by no less a personage than the Kaiser. The monarch is one of the parties most deeply aggrieved by this embarrassing condition, inasmuch as he is the owner of the Berlin Royal Opera, which, during the last few years, has been obliged to cede some of its most brilliant artists to America. During his recent visit to Switzerland the Emperor held a conference with the manager of the Municipal Theater in Bern. "These are bad times for the theaters," he said. "I simply cannot pay the salaries demanded. American managers hire everything away from me. They pay the imperial Chancellor's salary three times over to an actor or an actress. I simply cannot keep up with them."

CINCINNATI SYMPHONY YEAR

Schedule of Works to Display Ability of Conductor Kunwald

CINCINNATI, Sept. 21.—According to the annual announcement of the Cincinnati Symphony Orchestra, the symphonies selected by Dr. Ernst Kunwald will give abundant opportunity for the orchestra's patrons to become acquainted with the new conductor's abilities.

The list includes four Beethoven symphonies—the "Eroica," the Fourth, the Fifth and the "Pastorale." Two Tchaikovsky symphonies are listed, the Fourth and the "Pathétique." Brahms's Symphony in C minor will be given; and among the other works are the Strauss "Domestica," Mahler's First Symphony, Handel's Concerto Grosso in G minor for strings, Enesco's "Rumanische" Rhapsodies I and II, and a Suite for orchestra by Dohnanyi.

At the first set of concerts, November 15 and 16, no soloist will appear, Dr. Kunwald being honored as the special attraction at the first concerts of the season. The soloists include Clarence Whitehill, Julius Sturm, Gisela Weber, Josef Lhévinne, Eugene Ysaye, Germaine Schnitzer, Leopold Godowsky, Emil Heermann, Elena Gerhardt and one other to be announced.

F. E. E.

Francis Rogers in Dual Capacity

Francis Rogers, the American baritone, will, this season, act in a dual capacity in his musical work. Not only will he give his customary recitals throughout the country, under Loudon Charlton's management, but he will fill a long series of engagements with the Persian Cycle Quartet, which will sing Bruno Huhn's song cycle, "The Divan," with the composer at the piano. Mr. Rogers will open his season with a recital in Johnstown, N. Y.

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SWEPT on in the maelstrom of New York strenuousness, Rudolph Ganz, the noted Swiss pianist, spent two feverishly active days upon his arrival last week on the *Kaiser Wilhelm II*, arranging the details of his all-season tour under the direction of Charles L. Wagner, associate manager with R. E. Johnston, playing numbers for mechanical instruments, giving audiences to American composers, renewing friendships made on former tours and fulfilling a multitude of other obligations, such as fall to the lot of a musical visitor to these shores.

All this rush and flurry were made necessary by the fact that Mr. Ganz found upon his arrival in New York that he had to leave post haste for the West, in order to begin his tour of joint recitals with Riccardo Martin in Beloit, Wis., on September 23. These exponents of the pianistic and vocal arts are to make sixteen appearances together during this early tour, after which Mr. Ganz is to continue "on his own," completing a list of engagements for the season which reaches the number of three score and ten. Such constant activity has no terrors for the pianist, as he came triumphantly through his last season's test of playing thirty-two concerts in the space of seventy days.

No doubt Mr. Ganz has absorbed some of this American hustle from his many tours in this country, as well as from his association with the numerous American pupils who come to him in the Summer for musical enlightenment. Such influence must have found the pianist a receptive subject by virtue of the alertness which is his possession, both individually and as a citizen of the Swiss republic.

In the lobby of the pianist's New York hotel on Friday afternoon, the few moments between the departure of a visitor

and his own departure for the train which carried him westward were utilized by Mr. Ganz as an opportunity to give an outline of his program plans for the coming tour.



Rudolph Ganz, the Noted Swiss Pianist, His Wife and Son, Photographed Last Summer at Clarens, Lake Geneva

"I am to play a somewhat sensational work in my New York recital, a sonata by Erich Wolfgang Korngold, the fifteen-year composer who has been seriously accepted by musical Europe. This work was introduced in London recently by Richard

Buhlig, who gave it a warmly emotional reading. During my tour I am also to play the Korngold Trio with the Kneisel Quartet.

Measles as an Impetus to Genius

"The early flowering of this boy's creative genius can be traced indirectly to a case of measles, upon recovery from which young Erich seemed endowed with new gifts. There is some cause for anxiety lest this creative power, so early employed, may not progress constantly throughout his life. There are those, of course, who insist upon the influence of Strauss in the boy's compositions, but while there are traces of Straussian effects, it cannot be denied that the boy goes his way independently. While he is a modern of moderns, his music is warm with melody, and being an excellent pianist he writes for that instrument with a practical sense of powerful effects.

"I am also making a campaign in this country for the works of a seldom-heard composer, Blanchet. Some of his piano numbers would be included in my Carnegie Hall program, except for the fact that I am playing three of my own compositions, in addition to the Korngold novelty, and do not wish to be criticised for programming so many new numbers to the exclusion of the standard works. I am always eager to introduce novelties, but it is only just to one's manager not to go too far in this direction, as he is really the one who has to bear the blame for such neglect of the old familiar friends. Wherefore, I have substituted a Chopin group for the Blanchet offerings on my New York program. My own compositions, to which I have alluded, are the 'Marche Fantastique,' of which it is said that it 'does not go anywhere,' an Intermezzo and the Etude Caprice.

Problem of Serious Composers

"Some American composers are also to be represented on my programs, among them Henry Holden Huss, whose 'La Nuit' is one of my favorites, as well as some numbers by Gena Branscombe, one of which is dedicated to me. As I have been informed, it is not easy for the American writer to find a publisher for his works in the larger form. He may be urged to write child songs or songs in which the harmony is not obtrusive enough to obscure the melody, but when he comes to submit a composition of broader scope not every publisher will assume the financial

risk of issuing such a serious work, although there are some who give practical encouragement to these ambitious efforts."

Mr. Ganz here recalled the assurance of some friends earlier in the afternoon that Americans admired Switzerland because it is the only real republic in Europe. "I told them," commented the pianist, "that it should be the other way 'round—that we Swiss admire America because it has maintained successfully on this continent the form of government which Switzerland instituted several hundred years ago.

"Americans have heard few of our musicians, except Elsa Ruegger, the 'cellist, and myself, but it must not be forgotten that we have a sharply defined type of national music. Not long ago we gave a three and one-half day festival, made up entirely of Swiss music performed by native musicians. The Alps have been utilized by many a writer of fiction for stirring stories, and some day we are going to have a national school of opera which will lyricize Switzerland with a new 'William Tell,' in which the apple will no longer be shot from the boy's head by means of a machine.

Chameleonic Musicians

"In America, which provides a separate public for almost every kind of national music, I find but few Swiss on my tours. This may be just as well for the state of my health, for a constant round of these Swiss reunions would mean an equally constant cycle of dinners, etc., which is a good thing for the touring artist to avoid. Nevertheless, I believe strongly in the musician's maintaining his nationality no matter where he may be. Art is not restricted to any one country and is therefore international, but the artist who is so 'namby pamby' as to reflect the nationality of every country in which he happens to be playing will acquire characteristics so chameleon-like as to become practically a 'man without a country.'"

K. S. C.

Oratorio "Quo Vadis?" to Be Heard in Baltimore Festival

BALTIMORE, Sept. 23.—Joseph Pache, director of the Oratorio Society of Baltimore, has returned from abroad. He spent several weeks with Felix Novovietzski, composer of "Quo Vadis." Mr. Pache studied the orchestral score with the composer and will produce the work in connection with the three-day musical festival to be held in the Spring under Mr. Pache's direction.

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Dear MUSICAL AMERICA:

The musical world is full of exciting happenings. Here is one woman who wants a divorce because she has to sleep in the morgue, without either a bed or a graphophone, her husband having taken them away; and a 'cellist's wife, who stole dresses and diamonds in order that she might dress in the proper style.

The first instance not only presents the most novel elements, but is a practical example of how great a necessity music has come to be in every-day life, and how its presence might make even a morgue habitable. The husband of the lady in question is assistant keeper of the morgue in the District of Columbia, and the lady seems to have little objection to living in a morgue, even without bed. But to have her graphophone taken away from her was the last straw which the camel's back of her patience was able to endure; or rather, it was one straw too many, and she sought the divorce court. The moral of this tale is, that all those ladies who live in morgues, if they wish to be happy, must not let their husbands take their graphophones away from them.

Even I would be stumped if I had to write a book on "How to Be Happy in a Morgue Without a Graphophone."

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The other lady that I referred to above was also unhappy. For although she is remarkably pretty she was not able to dress in a manner befitting her beauty, or her 'cellist husband's calling as an artist. As her husband was unable to "get work" (the newspaper point of view upon the 'cellist and the bricklayer is the same), and as it was presumably necessary for her to make an impression upon society in order to convey the idea that her husband was somebody, she had to set about it to find suitably gorgeous raiment. She found it, with diamond pins and other desiderata, in the next room, and though the account does not specifically relate it, I presume that the husband lulled the possessor of these articles to sleep with the tones of his 'cello, while his wife did the rest.

When apprehended she admitted taking the gowns and the diamonds, but naïvely declared that she had no intention of keeping them, but only wished to make a proper appearance on a visit to friends in Tarrytown. I wonder why she did not say Ardsley. It would have been equally plausible and very much more *comme il faut*.

The moral of this tale is that no girl who is fond of pretty dresses should elope with a musician—for I forgot to tell you this tale with its proper setting, which was the adamant parent and the inevitable dénouement.

Who understands women? is a question recently propounded by a Paris newspaper. Naturally a good many views have been evoked, and it would be impossible in Paris that some bright answers should not be forthcoming.

Mme. Colette, the witty novelist, I learn from the dispatches, declares that the man who understands women best is he who is obliged to take pains to please them, and who is, therefore, not amusing. Charming, the gratuitous pleasantry which Mme. Colette appends to her definition.

Joseph Renaud, the noted duellist, boldly inverts the question and says he is the man who women understand. The knotty problem which the newspaper, which is *Matin*, by the way, asks its correspondents to solve was, Which is the man who best understands women, the Don Juan, the devoted slave, the up-to-date comrade of women, the man who has lived his life, or "a real man," that is, he who conquers gently, and who, when the moment arrives, reveals his imperious will.

Now Wagner, you may remember, went to considerable philosophical lengths to show that "Music is a woman." If then the question is asked "Who best understands women," I should say, "He who best understands music."

Who is that? Modesty forbids me to say.

This reminds me, I received a business card from out Colorado way recently on which was unequivocally stated "RICHARD WAGNER, ALL KINDS OF LIVE FISH BAIT, delivered to your address on short notice. *Worms and Minnows a Specialty.*" (The italics are Mephisto's.)

I do not see how Wagner can advertise "worms" in the plural. Like Bull Moose, which has no plural, I thought that there was only one *Wurm* in the Wagnerian zoo, and that he was killed by *Siegfried* long ago. But then if history can repeat itself, why can it not also pluralize itself?

I understand there are some who are beginning these days to find my partiality to Massenet musings—or should I say "meditations"?—somewhat excessive, and who are asking themselves just how much longer my train of thought is going to be directed along these lines. To all of which I can only reply that I don't quite know the answer myself. The fact is, I had not intended to say anything in particular about the late composer this week until I read the remarks of that most genial of all operatic press agents, William J. Guard, about the future of French opera at the Metropolitan. Now French opera, if not completely synonymous with Massenet, bears yet sufficient relevancy to him to enable me to bandy about his name a little longer—or perhaps I ought to be disquieting and say a great deal longer, for I do not imagine that the last word on the French opera topic has been spoken.

You will remember that towards the close of the season last Spring I had occasion to remark that I believed the coming November would bring with it some interesting developments in connection with the question. According to Mr. Guard's words, I perceive that the prevalent sentiment is still about as lukewarm as it was before.

I think that much of the dissatisfaction that prevails in certain quarters over this attitude may be traced to the claims of cosmopolitanism, so frequently and ardently advanced by the Metropolitan. We have been told that the Metropolitan is the greatest operatic establishment in the world; that no other can boast of the

co-operation simultaneously of the greatest singers the world affords; that nowhere else were operas mounted with such lavishness and care, or were interpreted with such fidelity to their spirit; that in no foreign establishment were all works given in their original tongue by artists of the same nationality as the work, and consequently in such perfect sympathy with it. And we have been told that the Metropolitan could do these things because it alone was backed by a revenue sufficient unto such lofty purposes.

We have listened to these sayings and, having proofs of the veracity of some of them, we have believed in all the rest. And the logical consequence is that when someone suddenly tells us that a certain class of operas cannot be given because their presentation in accordance with Metropolitan ideals would prove a severe drain on the exchequer, we are either amazed and pained or else downright incredulous and suspicious. The fact of the matter is that we ought not, in the past, to have been led to await so much. Of those who claim to do great things great things shall be expected.

"An opera management might just as well throw its money into the street as to try to maintain a staff of singers elaborate enough to give adequate presentation of the various modern French works, the German repertoire and Italian operas," says Mr. Guard. In this one sentence, then, we are practically invited to understand the repudiation of some of those very ideals upon which the Metropolitan has been wont to pride itself. The fact simply appears to be that the Metropolitan cannot afford to present all those works that one would naturally expect from a house of similar pretensions. This material inability need not be regarded as a disgrace, but merely as a rather embarrassing circumstance.

On the other hand, it seems strange that, as Mr. Guard says, it is impossible to enroll singers of sufficient eminence and ability to make possible correct interpretations of French works. If the Metropolitan is so touchy on that score I cannot exactly understand how it brings itself to countenance Caruso in "Manon." But it seems hard to believe that if Germany and Italy yield singers good enough to confront Metropolitan audiences France does not. No doubt, as Mr. Guard says, the singers at the Paris Opéra are pretty hopeless. But Paris is not France, and not every French vocalist is a member of the Opéra or the Opéra Comique. Strange that a country which has produced such consummate artists as a Dalmorès, a Renaud, a Clément, a Dufranne, a Glibert should be otherwise destitute of good singers.

Then there is another argument the sum and substance of which is that the public does not like French opera and does not attend it. That is the reason, I suppose, why it was Hammerstein's mainstay in the days of the Manhattan! And I really grow weary of having the failure of Debussy's "Pelléas" trotted out continuously as evidence of popular indifference to French opera. According to that method of reasoning you might, as I remarked on another occasion, as well condemn all Italian operas because "Germania" or "Le Villi" fell flat. And since "Thais" brought in such poor box-office receipts it seems nothing short of miraculous that Oscar used to put it on so often. I imagine the miracle would repay investigation.

Goethe has it that art follows upon wealth, and I have always accepted the hypothesis. But I see that the time has come to make a distinction between art following upon wealth and art following upon the wealthy.

When I read the other day of a musicale given by Mrs. Vanderbilt at The Breakers I immediately thought of Goethe and thought here we have a demonstration of his principle. The Cumroxes were there, the Van Dusenburys and all the other people whose names you read in the Sunday Herald. What a glorious musical event this must have been, I thought, as my eyes fell upon these suggestions of splendor.

Finally I came down to the Hecuba of the matter (that, with other classic forms of speech, I learned from the erudite critic of the New York Tribune long ago, and have re-learned them from him frequently since). When I got down to the account of the program of this magnificent event the sum and substance of what I read was this: "Blank Blank, baritone (a name I had never heard) sang among other numbers 'Still as the Night.' Later dancing and supper were enjoyed."

Shades of Goethe! I gasped. After my pulse and breathing came back to normal I sat down and pondered seriously the advisability of writing an essay on the "Downfall of Goethe as a Philosopher." Then I reflected that I never thought he did stand very high anyway, and also that the present even in no way overthrew the excellent point of his philosophy to which I have made reference, but that it merely compelled one to realize a distinction between *wealth* and the *wealthy*.

Wealth, I was about to say, can do anything, meaning that it is capable of being directed to many great ends. The wealthy, on the other hand, too often can do nothing at all.

My benighted notion of nothing to spend from ten to twenty thousand dollars for is a musicale with "Still as the Night and Other Numbers" for the program.

I will not deny it, though, that the sentimental hours of Mephistophelian youth were considerably edified by that particular song. But if grown up people are going to spend real money for music—well, words fail me for an expression adequate to the present circumstance.

"Wherever there is gaiety there is music," says *The Etude*. And, I may add, wherever there is *The Etude* there is gaiety. For a writer in that paper upon the heels of the initial statement continues, if not misquoted, "And this holds true of all places from Beer to Bathsheba, from Vancouver to Vera Cruz, and of all ages from the Proterozoic era to the present."

The "Proterozoic" we pass by with a mere glance, but, being a musician, we cannot so lightly pass by the "Beer"; nor, being one who admires the fair, can we pass by "Bathsheba."

Dan and Beersheba papers please copy.
Your Mephisto.

"REBEL YELL" FOR SOPRANO

Confederate Veterans Take Marine Band Soloist to Their Hearts

RICHMOND, VA., Sept. 17.—The musical season here was opened with a record-breaking crowd of 2,000 attending the concert by the United States Marine Band, Lieut. William H. Sattleman, conductor, on September 12. This was the first concert of the Radcliffe season.

The band had as soloists Mary Sherier, soprano, formerly of the Manhattan Opera Company; Jacques L. VanPoucke, clarinet, and Peter Lewin, xylophone. Miss Sherier created a profound impression in a "Carmen" aria, and she was given a tremendous ovation when she sang the "Bonny Blue Flag" for the benefit of the Confederate veterans from the local Soldiers' Home. So great was the enthusiasm that the men greeted the singer with the famous "rebel yell."

Mr. VanPoucke was pleasing in his highly artistic performance and Mr. Lewin also gained a great amount of applause. The band gave fine performances of the "Entrance of the Gods into Walhalla" from "The Rhinegold," Sinding's "Rustle of Spring," the "Oberon" Overture and Grieg's "Peer Gynt" Suite. G. W. J., Jr.

Rogers-Sassoli Joint Recital for Lenox Charity

Francis Rogers, the popular American baritone, and Ada Sassoli, the harpist, appeared in a recital for the benefit of the Berkshire Industrial Farm at the residence of Mrs. John E. Alexandre, Lenox, Mass., on September 20. Allen B. Fenno acted as the accompanist.

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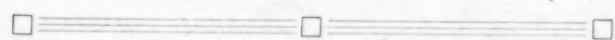
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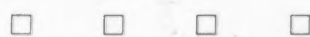
Boston Transcript, Jan. 24th, 1912.

The intimate mating of the violinist and pianist in these Sonata Recitals is an old story, but yesterday they seemed more than ever, **two voices in one**, in the perfect agreement, not only of their pace, but in little modulations that seemed like the answering impulses of the **moment and the mood**.



New York Times, Nov. 3, 1911.

There is much to give pleasure in these performances of Chamber Music in which **the two players have so complete an understanding of each other** and in which style of Chamber Music intimacy is so carefully preserved.



New York Sun, April 17th, 1912.

Mr. and Mrs. Mannes are doing most commendable work in their chosen field, and **deserve public support**.



New York Press.

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HARRIS IN PASTORAL SONGS

Tenor Appears in Unique Performance at Bar Harbor

George Harris, Jr., the young American tenor, has been scoring a series of concert successes during the Summer, chiefly in Bar Harbor, Me. Closing the Summer season for Mr. Harris was his participation in a pastoral scene given outdoors at



George Harris, Jr., the American Tenor, in Shepherd Costume at Bar Harbor Fête

the Building of Fine Arts, Bar Harbor, on the stage of a Greek theater. In a shepherd costume Mr. Harris sang old Scotch songs to a young girl in bucolic attire, with a flute answering the songs from the distance, and closing with the two rustics dancing away to the music of an old minuet.

Mr. Harris also appeared in a recital with Alwyn Schroeder, the eminent cellist, and Dagmar de C. Rubner, the young pianist, at the Maine resort. Although there was a rule against encores the enthusiasm of the audience made it necessary for Mr. Harris to grant an extra number. One of his striking offerings was a dramatic and vivid delivery of Schubert's "Der Doppelgänger." In addition the tenor appeared in several private musicales, offering numbers by Berlioz and Hugo Wolf.

Mr. Harris is now in Stockbridge, Mass., where he is to sing on September 27 an interesting program of German, French and English songs. During the coming season the tenor is to give the first performance of a new song by Mary Turner Salter, dedicated to him, and a new song of Egyptian character by Courtlandt Palmer.

Music as a Memorial

[From the New York Times]

The institution by bequest, as a perpetual memorial, of a yearly concert of good music, seems as wise and as conducive to public benefit as the foundation of an annual lecture on science and art. Such a memorial will serve better than a carved monument or tablet. Remembrance of the person in whose honor it is founded will remain as fresh through the generations as remembrance of the men, otherwise forgotten, who established great lec-

tureships in the world's universities. A musical memorial, thus founded, with a suitable endowment, should serve to cultivate and conserve good taste in music, which, in spite of all the incessant activity in the musical trades and professions, is as yet infantile in this young republic.

MEMPHIS TEACHERS RETURN

Musicians Widely Scattered During Summer—Busy Season at Hand

MEMPHIS, Sept. 14.—By the first of October the music schools, studios and classes will all be fully organized for what promises to be an unusually interesting season.

Edward Wiley has returned from Little Rock and has re-opened his vocal school in the Woman's Building. Elizabeth Moseby is back at her post in the Bolling-Musser Studios after a Summer spent at Columbia University in study with Rafael Joseffy. Jennie De Shazo, another member of the Bolling-Musser Studio faculty, has spent the Summer studying in Berlin, following two years of special work with Arne Oldberg, of the Northwestern University, at Evanston, Ill. Miss De Shazo has been appointed a member of the music faculty of the West Tennessee Normal School.

Etta Hankow has been giving the Summer to special work in New York and will return shortly to take up her work in piano teaching. Walter Boutelle will open a studio in the Kimball Building this Fall for piano pupils. As director of two of the principal choirs in the city, and with a large class of organ pupils, he is one of the busiest musicians we have.

Mrs. E. T. Tobey has just returned from a very successful season at Chautauqua, N. Y. At the close of the Chautauqua season next year she will take charge of a party for a two months' European tour. In preparation for this tour she will open at her piano school in the Woman's Building a "Travel Study Class," a French class and a special class in the study of Wagner's operas.

Hermine Saenger has spent the Summer at a quiet resort where she has recuperated her strength for her work this Winter. Her class of piano students is one of the best in the city and she has a number of out of town pupils. Margaret McConnell is spending a month in Kentucky. She will re-open her study at No. 1360 Madison avenue upon her return.

Miss Mai Leay Stapleton, after spending two weeks at Chautauqua, N. Y., is in Chicago taking a special course in piano and kindergarten methods. She will continue her work in the Southern Conservatory of Music. Jean Johnson has been in Chicago taking a special course in voice culture with Mr. Clippinger. She has new quarters for her studio in the Kimball Building. Mrs. Joseph Reynolds, Rose Jefferson and Enoch Walton joined the colony of musicians at Manitou, Col., this Summer and report a delightful season. Mrs. Eugene Douglas, president of the Beethoven Club, spent August at Atlantic City. Augusta Semmur, business manager of the Memphis Symphony Orchestra, has spent the Summer in Virginia. She will return about the 15th. S. B. W.

A Violinist's Dilemma and What the Doctor Ordered

Diagnostics are the bane of life of the average physician. Once he has arrived at a proper conclusion as to the disease he is called upon to treat all is smooth sailing. Textbooks and reference works on medicine will in that case easily supply what he has forgotten or never known.

Jules Falk, the violinist, had the doubtful pleasure some time ago to catch a physician in *flagrante delicto* in this respect. An extended concert tour which took Falk over the greater part of Europe—from Paris to Vienna, thence to England and Italy and back to Vienna prior to a long jump into Spain—had left him in not the

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best physical shape when Berlin was finally reached. Falk was rather the worse for wear, confinement in trains and indifferent food and those in charge of his tour insisted that a doctor be called in. Protests proved of no avail, Falk's manager knew that he was sick and felt not inclined to take any chances.

"What you need," said the physician, after a careful survey of his patient, "is a change of scene." Ever since that Falk has been quite positive that it is human to err.

Lavish Preparations for Philadelphia's Historical Pageant

PHILADELPHIA, Sept. 14.—The Philadelphia Historical Pageant of 1912, which comes to performance during the week of October 7 to 12, has national significance both on account of the importance of Philadelphia in the history of the country and also on account of the large and magnificent scale on which the pageant is being prepared. There are to be 5,000 costumed people in the various episodes, and all civilian characters and military organizations will be costumed with historical correctness. The orchestra will consist of sixty-three pieces and the chorus of 1,000 voices. The music has been prepared by

Prof. Hugh A. Clarke, of the University of Pennsylvania, and will be unique in reproducing the music which was current in the periods of the various historical episodes, as well as other music written for the occasion by Professor Clarke. Ellis P. Oberholtzer is director of the pageant.

Philadelphia Contralto Weds

Announcement has been made of the marriage of Nan Reid Eichelberger, the Philadelphia contralto, to Charles Robinson Parsons.

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PLACE OF TECHNIC IN PIANO STUDY

An Art in Itself Harold Bauer Called It—Not Merely "a Means to an End"—One Example of the Disastrous Results of Inadequate Preparation

BY HARRIET BROWER

"TECHNIC is only a means to an end" is a frequently expressed opinion, and we have grown to accept it without question. Some students are so anxious to reach the end that they are prone to skip the means leading to it. Others are willing to give some attention to the matter of technic, but not enough really to overcome the obstacles in their path.

One of the truly great pianists of to-day, Harold Bauer, asserts that technic is an art in itself. Such a statement, coming from so high an authority, should have weight with all intelligent students. If technic is really an art in itself, it is worthy of attention, study and mastery. It is far away from indolent smattering; lifted out of the rut of the perfunctory droning of a few scales and exercises and brought up to its rightful place, near to music itself. For how will we play Mozart, Beethoven, Chopin and Liszt without the artistry to compass their technical difficulties? The compositions of these masters demand the most cultivated and artistic technic; no other kind can cope with them. We must have the kind of technic that is really "an art in itself."

Granting, then, that technic is not merely a means to an end, where shall it take its place—at the beginning, middle or later in our study? Some teachers hold that no appreciable amount of technic study should be done at the beginning. Wait, they say, till the pupil is farther advanced; see whether he really likes music or wants to make it a profession; if so it will then be time enough to take up such a dry subject.

Others think they can acquire sufficient technic for Chopin and Liszt by simply practising their composition; which is equal to saying that technic can be learned from pieces alone. Progressive people, however, believe that technical training should begin with the earliest piano lessons and be carried on systematically and thoroughly up to the highest perfection.

Laying the Foundation

I firmly believe in teaching technic to the beginner, laying the foundation on comprehensive lines. I do not see why the foundation of the salon player should not be as thorough as for the more serious pianist or teacher; the foundation, mind you, the superstructure can then be reared on whatever line is desired.

There are several reasons why technic should start at the beginning of piano study. First, it's the only honest way for the teacher to teach and the pupil to receive instruction. Second, the right way gives satisfaction from start to finish, while a slipshod foundation and neglect of principles at the beginning is fruitful cause for failure later on. "Why, was I not made to practise technic when I began? Why did not my parents insist on it?" How often we hear these vain regrets! Third, there is always the possibility that the beginning pupil of to-day may be a teacher to-morrow.

The following case illustrates the disastrous results of lack of proper preparation:

One day a young pianist came to me for advice and help. The girl had much natural ability, good hands and arms, was fond of music and willing to work. She had been placed with an "artist teacher" whose great hobby was "tone." People

said of him that he was "all music." "He had forced his pupil amazingly; she was playing difficult concert pieces, including several of the Liszt Rhapsodies. She played one of them for me. When the attempt was over she asked me to tell her frankly what I thought of it and of her."

"I think you have talent, but have not had the right kind of training."

This came like a thunderbolt out of a clear sky. "Why, I've had lessons from Monsieur B. for four years."

The Neglected Technic

"He has taught you music only, but has quite ignored the little things of piano technic. Perhaps you know the saying, 'He who neglects the little things shall fail little by little'; that's your case exactly." I went on: "You are surprised; let us take up the technical points in your playing. Do you know why your chords are so uneven and blurred? It's because the fingers are not prepared beforehand. That principle is a very little thing; it has quite escaped your teacher's thought, though his own playing proves that he understands this principle. Why are your runs and passages unsteady and muddy? Because you have not been taught to put the thumb under the hand and the hand over the thumb, nor do you adjust the hands to the keys in the right way. The scales and passages in this piece of Liszt should flow smoothly and rapidly; they should glow with brilliancy or run as soft and smooth as oil. Let me ask which seems more difficult to you, the backward or the forward scale?"

"I really don't understand what you mean by backward and forward."

"Ah, I see; those are scale principles that your professor has neglected to explain. Then there are your arpeggios—they are in a worse state than your scales, if anything. Has the professor told you what is the matter with them?"

"He said I ought to practise them more."

"What good will that do, unless you know how to practise them! In order to play good scales and arpeggios the hand must be slanted at a certain angle across the keys and kept at this angle through the whole course of the scale or arpeggio. By this means, together with good finger action, a smooth and beautiful scale and arpeggio will result. I could continue to point out, from proofs you have given me, the lack of your understanding of most of the principles of piano technic."

The girl was downcast, and no wonder. She had spent a lot of money on Monsieur B. To be told, after playing a Liszt Rhapsody, that you have almost everything to learn in piano technic, is indeed discouraging; but it was best to tell her the truth, as she had asked it.

Home Training Advised

"What would you advise me to do? My master thinks I should go abroad for further study."

"Don't think of going abroad with a technic like that. The European masters will not trouble themselves to train you in technic, and you would win no consideration from them in your present condition."

She looked at me helplessly. I went on pitilessly:

"Your time has been spent trying to acquire the great things, and you have given no thought to the little things. I want to

give you a practical illustration of what some of these essential little things are. In another room there is a class of children doing some foundational work; let us go and look at them."

The children had just begun their lesson; there were six in class, all seated at a table. As we entered they were about to go through certain exercises for arms, hands and fingers, which contained in elementary form most of the movements used in piano playing. Every movement was performed in exact time to the beat of the metronome. The teacher in charge questioned the children from time to time as to what the exercises were for, and received intelligent answers in every case. One child after another went to the piano and played trills, scales, arpeggios and chords. Here again everything was played from memory, with metronome and without mistake. After the technical work was over each child had a piece to play, and it was interesting to see how careful they were to apply the technical principles to their pieces. They had been trained to keep their minds on their work.

I turned to the girl, wondering a little whether she could comprehend, from her heights of musical attainment, the full meaning of these little things. I need not have feared; she had grasped the situation; her face glowed with animated approval.

Object Lesson that Convinced

"I think it is the most wonderful thing I've ever seen! How is it possible to make these mere babies do such things? Listen to their scales—just as smooth and even—their chords clear-cut, with every note in place. I never supposed it possible to make children do anything in music perfectly. How I wish I had been trained in this

way! The professor would never let me use the metronome, for instance; he said it would make me mechanical, but these children can use it—are not afraid of it."

"No, they do not fear it; it's only those who can't keep time who dread to turn the metronomic searchlight onto their performance. Now I want to ask you a candid question," I continued, looking down at her. "In the light of the revelations of the last hour do you feel that you are prepared for European study?"

"I see I am not," was the answer. "I also see that correct and adequate technic can be acquired right here in America. If you will give me the training these children are having I will prepare now for future study in Europe."

The principles which underlie piano technic can be made simple enough for a child to understand. First perfect finger action, then arm movements with prepared fingers for chords, then hands in proper relation to keys for scales and arpeggios. Weight adjustment and variety of touch come in due course. As the pupil gains more facility and strength, technical ability increases. But technic must be worked at each day; trills, chords, scales and octaves must form part of every day's practice. With proper attention to variety of form and touch, technic study need never become monotonous. Remember it is an art in itself; therefore it is worth working for.

"Do you play any instrument, Mr. Jim?"

"Yes, I'm a cornetist."

"And your sister?"

"She's a pianist."

"Does your mother play?"

"She's a zitherist."

"And your father?"

"He's a pessimist."—Judge.

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PRACTICAL authority on matters operatic recently expressed the opinion that "The time is ripe for the presentation of real American light operas, productions abounding in clean, fine and stirring melodies such as only American composers can write." The appearance of *The Dove of Peace*, a new three-act comic opera by Mr. Walter Damrosch, justifies this prophecy.

"Clean, fine and stirring melodies" admirably describes the character of the majority of the attractive songs and chorus-numbers which, interspersed with graceful or grotesquely entertaining dances, make up the total of thirty numbers that compose the *materia musica* of the score. A prolific lyric fancy has found congenial employment in rendering with musical effect and rhythmic feeling the entertaining alliterative verses that run riot through the pages of the entire work; while the romantic numbers are genuinely expressive. The ringing choral allocation to the flag with which the last act climaxes makes a most effective close.

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ECHOES OF MUSIC ABROAD

**Campanini Buys a Theater and Celebrates His Silver Wedding—
By Way of Defending "Parsifal" Monopoly Richard Strauss
Attacks Universal Suffrage—Reynaldo Hahn Now a French
Citizen Doing Military Service—Chaliapine as a Composer
Collaborates with Maxim Gorki on an Opera—Paul Heyse in
Lead as Poet Most Sought After by Song Composers**

MOST recent of silver wedding couples in the opera world are the Campaninis, Cleofonte and Eva. The popular conductor who helped make Manhattan history for Hammerstein has been summing at Salsomaggiore and there he and his wife celebrated their twenty-fifth anniversary the other day with festive gaieties, for which Mrs. Campanini's sisters, the volatile Luisa and the modest singing teacher, and a goodly array of prominent singers had foregathered.

That Mr. Campanini must be a millionaire is the conclusion to which *Le Monde Artiste* jumps from the announcement that the *chef d'orchestre* of the Chicago Opera Company has acquired a theater, to have and to hold, and that, the Teatro Reinach in Parma, his home city. The actual sum paid was \$36,000, but the purchaser also bound himself to spend \$10,000 on improving the building. Doubtless Mr. Campanini has bought it as an investment for present returns or a future hobby when strenuous seasons of opera in America may have lost their glamor for him.

Vague rumors have been afloat concerning radical changes at Covent Garden before the next "grand" season. In them is to be found food for speculation as to whether Mr. Campanini, after ten years of Spring and Summer service at the conductor's desk of that institution, has decided not to return next year. It is said that negotiations had been completed with Fritz Cortolezis, Richard Strauss's protégé, for a three years' engagement when the rising young Munich conductor canceled the contract in order to accept the post offered him of conductor-in-chief of the Kurfürsten Oper in Berlin.

Cortolezis, who was the conductor Fred. Whitney had engaged, at Strauss's suggestion, for his projected production of "The Rose Cavalier" in this country, is one of the youngest men to achieve high rank in his profession in Germany. He is said to be as enthusiastic over Mozart as he is over the ultra-moderns. "Personally," says one who speaks authoritatively, "he is a delightful man to know, magnetic to his finger-tips, and the mere fact that he is a bosom friend of Richard Strauss and that he is, as it were, intimate with the great composer's works before they are written, is not his least claim to distinction."

RICHARD STRAUSS has set both political and musical Germany by the ears with his vehement reply to a Hamburg editor's request for an expression of his opinion on the subject now agitating devout Wagnerites, as to whether "Parsifal" should be left a Bayreuth monopoly after the impending expiration of the copyright. This is his letter:

"For me there is only one point of direction in the 'Parsifal' question, viz., respect for the will of genius.

"Unhappily, in the question of the protection of 'Parsifal,' the decision does not lie with the people who have at heart the enhancement and refinement of our culture, but solely with jurists and politicians, whose horizon does not extend to an understanding of the unlimited rights of the intellectual proprietor.

"I personally attended the eight days' proceedings of the German Reichstag, where the representatives of the German people, with quite few exceptions, in enviable ignorance of their subject matter, debated on the author's rights and the term of protection. I myself heard how a certain Eugen Richter, with shameless lies, trampled upon the rights of 200 miserable German composers—Richard Wagner's heirs included—in the interests of 200,000 German publicans.

"Nor will there be any change in this respect so long as idiotic universal suffrage exists, and so long as votes are counted and not weighed, so long, for example, as the voice of a single Richard Wagner does not mean a hundred thousand and those of, say, 10,000 bootblacks but one vote.

"Then, perhaps, I should no longer hear the phrases, which are spoken now, even in



A Group Snapped at Harold Bauer's Summer Home in Switzerland

The shore of the Lake of Geneva in the vicinity of Vevey has been a hive of musical industry all Summer, largely on account of the large student colony Harold Bauer attracted thither. In the snapshot herewith reproduced, which was taken at Mr. Bauer's villa at Vevey, the eminent artist is seen in the center, with Carolyn Beebe, the New York pianist, at the right, and Adolf Frey, head of the music department of the University of Syracuse, at the left. The colony is now breaking up and most of the American students have sailed for their native heath.

the Goethe Society, about the rights of the German nation, which is supposed to be justified in plundering, thirty years after its death, the genius which in its lifetime was burned and ridiculed, and in prostituting its work on the smallest provincial stages.

"We few will protest in vain, and in two years' time the German philistine will on Sunday afternoon, between his midday meal and his evening glass of beer, be able to listen to 'Parsifal' for fifty pfennigs (12½ cents) instead of always going to kinematographs and comic opera.

"And yet we are surprised that Frenchmen and Italians still regard us as barbarians in all questions of culture."

The recipient of this epistle was so much shocked by its vigorous terms, according to the London *Daily Telegraph's* correspondent, that he thought it better to refer back to the writer before putting it into print. Strauss, however, assured him that it was not the unconsidered outburst of a choleric moment, but a well-weighed and deliberate judgment.

The curious point about the affair is that Strauss has always had his heartiest supporters in those radical circles where Eugen Richter is still looked upon as the one true political prophet, whereas the Conservatives, to whom alone the composer's ideas on the subject of democracy will appeal, have always regarded the composer of "Salome" as a dangerous revolutionary, to be severely reprobated, even if the thrones and altars that he wished to overturn were only musical ones.

The letter has prompted a good deal of contemptuous sarcasm at the expense of the composer in many quarters in Germany, where it is read as fresh evidence that a phenomenally successful composer can be a phenomenally stupid politician. The *Berliner Zeitung* remarks that Strauss is considerably more democratic on the question

of box-office royalties than on the question of suffrage.

The *Musical News* asks who would imagine from the phrase, "plundering the genius which in its lifetime was burned and ridiculed," that the Wagner family has become wealthy out of the Bayreuth monopoly, while those who know the broadly suggestive humor of "The Rose Cavalier" which had to be expurgated before it could get into the Berlin Royal Opera, see the ludicrous side of the spectacle of the composer of that work as a vigorous champion of the continued seclusion of "Parsifal," the pure fool.

THE latest opera collaborators are Feodor Chaliapine and Maxim Gorki, who recently became reconciled after a break dating from the memorable performance at the Imperial Opera, St. Petersburg, in the presence of the Czar and his court at which the big basso, carried away by the emotional stimulus of the moment and forgetting all his avowed antagonism to monar-

of the 'new' theory. It would be very difficult to find a more perfect song, from this point of view, than Hahn's 'Cimetière de campagne.'

THE marriage of Walter Morse Rummel to Thérèse Chaigneau in Paris the other day makes another matrimonial break in the well-known Chaigneau Trio of gifted sisters well known in the European concert world. The first hymeneal inroads were made when a son of the late Joseph Joachim married the 'cello-playing Made-moiselle Chaigneau. But while Cupid cur-tails the *tournees* he leaves the trio intact for concert purposes in its home city, the French capital.

WHY do the singers rage? Because the critics imagine a vain thing about them, of course. A few days ago an Italian basso named Ruggero Galli of Savona, took offence at the comments made by the critic of a Genoa newspaper regarding his performance as *Mephisto* in "Faust," so the first time he ran across him in the street he proceeded to belabor him with his walking-stick. The critic promptly haled the singer to court for assault, and the singer has returned the compliment by suing the publication for defamation of character—as a *Mephisto*, presumably. When a singer sets out to be a *Mephisto* he is never enough of a Blanco Posnet to admit that he may be "a rotten Mephisto," to speak in Shavian terms.

PICTURE opera has come. At the Scala Theater in London there is being given a combination of stage-play, opera and kinemacolor pictures, accompanied by an arrangement of the music from Gounod's "Faust," under the title of "Mephisto." The story, however, is not that of "Faust." The pictures represent the Gentleman in Satanic Red as warring against mankind and he actually does appear on the stage, to lend realism to the pictures, in the person of an actor named Manby. In the end Virtue, of course, is triumphant, Mephisto is defeated and everybody goes home happy to Gounod strains.

LITTLE has been made public as yet in regard to the plans Gabriel Astruc has formed for his new opera house, now rapidly nearing completion, in the Champs Elysées, Paris, apart from the bizarre project of engaging three composers—Debussy, Camille Erlanger and Ravel or Malherbe—to collaborate on a lyric drama by composing one act each. But gradually the new impresario is forming what promises to be an interesting aggregation of artists. The company of capitalists backing Astruc have it in their power to make serious competition for the subventioned Opéra and Opéra Comique, though the latter scarcely will feel it as pointedly as the Opéra.

One of the singers thus far engaged is the Spanish coloratura soprano, Maria Barrientos, a long-time favorite in Mexico and South America, who retired from the stage on her marriage to a wealthy business man three or four years ago, but returned to it a few months ago, making her *rentrée* in Buenos Ayres. Her Paris contract is a result of her success as *Rosine* in a performance of "The Barber of Seville" at Deauville during the Summer. The new Champs Elysées opera house, for which no name has been decided upon, is scheduled to open in December, or, at latest, in February.

THE peregrinations of Puccini are of never-failing interest to those who are solemnly convinced that the appearance of a new work from the pen of that composer must be an event of all-overshadowing importance in music annals. The last bulletin left him in Germany, journeying to Berlin from the Bayreuth Festival. Since then he has been in London, whither he went to see a play which a Ricordi representative in Berlin had commended to his attention as material for an opera, and now he is back in Italy once more, delighted with the new subject and bent on turning it to lyric purposes.

UNTIL recently Heine's "Du bist wie eine Blume" held the record against all comers as the poem most frequently set to music. There have been no fewer than 255 songs made of it. Now, however, it

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

has been overtaken by Lenau's poem to-night, "Weil auf mir, du dunkles Auge," which holds the lead at present with 259 settings. It is not to be assumed for a moment, however, that the Heine figure will rest where it is for any length of time, for no new fledgling composer considers that he has really tried his wings and asserted his individual claim to attention until he has shown the world what musical accents he would use to flatter a susceptible young damsel into believing that she was like unto a flower.

The German poet who ranks first in point of number of poems set to music is Hoffmann von Fallersleben. Of his poems 512 have been used by composers. But many different settings of fewer poems place Heine in the lead as having had the greatest number of settings made of his writings—4,259 in all. Next to him stands Emanuel Geibel with 3,679. Of Germany's living poets Paul Heyse is the favorite with composers—123 of his poems have inspired 638 songs.

WHILE awaiting the solution of the London Opera House's destiny the *London Observer* has been pointing out that there's an architectural feature of the façade in need of a chisel. "Now that Mr. Hammerstein has given us up, no doubt the sculptured representation of his business-like visage will in due time disappear from the front of the London Opera House. A harmless vanity, perhaps; but was it not rather a tempting of Providence to attach himself in enduring stone to an enterprise so eminently speculative?"

Now this Mr. Hammerstein will doubtless consider the most unkindest cut of all, for how can anyone have forgotten so soon his outburst of furious indignation when he awoke one morning to find himself in effigy adorning the exterior of his London house? Did he not say then that his only consolation lay in the fact that the sculptured portrait of him looked more like Bill Shakespeare than himself? The first objection raised to the perpetuation of his memory in London in this manner came

from the pen of Algernon Ashton as soon as the impresario made it clear that he was done with London for all time.

INSTEAD of settling down in Berlin again Alexander Sebald, after spending three years in Chicago, has decided to make Paris his headquarters. As the nucleus of a large class in the French capital a great many of his American pupils have followed him to continue their work with him there. Although devoting himself primarily to teaching he will do some concert-playing as well. In his manager's announcements special attention is called to his reputation as a Bach and Paganini player.

CONCERNING the unfortunate financial eclipse of Leslie Stuart, who not long ago filed a petition in bankruptcy in London, the official receiver has issued a statement from which it appears that the composer's first comic opera, the popular "Florodora," brought him in, from first to last, royalties to the amount of about \$100,000. His other operas, too, with the single exception of "Captain Kidd," were successes, yielding on an average \$17,000 each. Through musical piracy, however, he lost in the ten years from 1899 to 1909 no less a sum than \$100,000, while he paid many thousands of dollars, in addition, in efforts to suppress the trade in pirated music. "Leslie Stuart" is but a pen-name. In real life the composer's name is Barrett. He has a family of three gifted daughters.

IN a certain court theater in South Germany—circumstances point to Munich—there was given not long since one of the older operas, one that is brought out only at long intervals to gratify the Regent's wish. In the third act of this early specimen there occurs an extended and elaborate passage for solo flute and harp. When the conductor on this occasion came to this place in the score, which had not been opened since the death of the former musical director, he found this marginal note a few bars before the end of the solo work: "Here the violins must be awakened!" J. L. H.

ESPERANTO: AN IDEAL LANGUAGE FOR OPERA

[From the New York Evening Sun]

AN ideal language for opera. Such is the claim now made for Esperanto. We are told that its complete suitability has been demonstrated in Cracow, where the opera "Halka," by the Polish composer, Moniuszko, was translated (and transposed?) into Esperanto by the celebrated Esperantist, Gradovski, of Warsaw. The correspondent asserts that the opera was heartily applauded by the audience and the singers are enthusiastic of the fitness of the universal language for the lyric stage.

To the great majority of opera-goers, the words sung always sound like a foreign tongue, whatever the nationality of the audience or the language of the text. In so far, therefore, the use of a libretto in Esperanto will be simply a sharpening of the ecstatic enjoyment with which the average audience now listens to such beloved phrases as "Carrownomy," or the Sextette from "Lucheer." But if those Italian streams of melody, as well as the vocalized syllables, are improved by the use of the universal words, the audience will find its cup of joy running over.

It is more than likely that one of the most exquisite raptures of the average audience (and this is a time for the standardization of pleasure as well as of everything else) consists in the unintelligible character of the verbal sounds employed by the singers to display their great vocal gifts. Their pleasure is akin to that of the old colored aunty in her favorite preacher's "blessed word Mesopotamia." If opera in Esperanto will amplify and heighten this joy's crown of joy for audiences of all nationalities, a full and sufficient reason is evident for its instant welcome by all devotees of the lyric drama.

Some reactionaries may urge that the Italian, and even the French, syllables are very musical, and that any such three-

cornered words, bristling with consonants, as are found in Esperanto, can scarcely be felt an improvement by a sensitive ear. It may be that the operas with Polish words, which to other than native ears sound like a succession of clicks and sneezes, gain more by translation into Esperanto than either of the others. But this can only be proved by trial in Paris, Milan and New York. Will the Metropolitan be able to present the novelty of "Halka" in Esperanto to gladden the closing nights of this Winter's season?

Wade R. Brown's Change of Position

Wade R. Brown, director of the music department of Meredith College, in Raleigh, N. C., has resigned from that position to become director of music in the State Normal School at Greensboro, N. C. Mr. Brown is one of the most prominent musicians and teachers in the South and has been identified with many of the leading musical attractions in that section as a local manager.

Sorrentino's Summer Concerts

Umberto Sorrentino, the young Italian tenor, has been spending the Summer in Connecticut, where he has sung at a number of concerts. He appeared twice at the home of Ella Wheeler Wilcox at Short Beach, Conn., and was received with enthusiastic applause for his singing of several operatic arias and songs by Tosti and other Italian composers. He will be heard in recital and concert this Winter.

Symphony Concerts for Young People

The Symphony Concerts for Young People, which are now entering upon their fifteenth season, will be given according to their established custom Saturday afternoons in Carnegie Hall, New York. The dates for 1912-1913 follow: November 23, December 21, January 4, February 8, March 1 and March 15.

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HUGO KORTSCHAK IN PERFORMANCES WITH ORCHESTRAS ABROAD



Hugo Kortschak, the Chicago Violinist, Photographed at Graz, Austria, with His Brother, Hans Kortschak, the Cellist, Now in the Austrian Army

Hugo Kortschak, the Chicago violinist, who is now on a European tour, has a varied list of engagements for the Fall and early Winter. His appearances will include a recital at Frankfurt-on-Main on September 27; first appearance with the Berlin Philharmonic Orchestra on October 3, with the initial performance of Heinrich Noren's violin concerto in Berlin; concerts with the Tonkünstler Orchestra, Munich, November 22, and Vienna, November 26; sonata recital, Bechstein Hall, Berlin, November 28, and a recital on December 13 at the same auditorium.

Frank Pollock Engaged for "The Dove of Peace"

Frank Pollock, the American tenor, who last season was a member of Oscar Hammerstein's London Opera Company, has been engaged for the leading tenor rôle in Walter Damrosch's light opera, "The Dove of Peace."

Hard Lot of a Tuba Player

To have attended grand opera every night for many seasons and never to have seen the beautiful settings nor to have heard the voices of high-priced principals who disport therein is not a usual thing. Yet such, says the New York *Sun*, has been the lot of a tuba player in the Chicago-Philadelphia Opera Company's or-

chestra who has been a worker in the pit for years.

"I would like to see a good grand opera some day," he said rather wistfully one day last week, "but I don't suppose I ever will until I quit the business and settle down at something else. I have been playing for Mr. Dippel for several seasons and before that I was with various managers. I have always been sitting under the front of the stage, and of course there you can't see the stage. It is only seldom that you hear any sound from the stage."

LONDON'S GREAT CONGRESS

Report of International Musical Society Issued in Book Form

A volume of interest to musical people is the Report of the fourth congress of the International Musical Society at London.* The greater part of the book is given up to the papers read before the congress, one of the most interesting of which is that on "Provincial Musical Festivals in the United States," by Albert A. Stanley, professor of music in the University of Michigan and director of the University School of Music.

Professor Stanley traces the origin of these festivals as the legitimate outgrowth of the musical convention, which he finds indigenous to our soil. For the initial impulse toward the creation of the festivals the writer looks back to the country singing-school teacher. Professor Stanley quoted statistics of the tours of six American orchestras in 1911, with quartets of competent soloists, covering 50,000 miles and giving festivals in 200 cities. The Bach Festival at Bethlehem, Pa., comes in for its share of attention, as well as those of Worcester and Cincinnati.

The reader is placed in an envious mood by the programs of the excellent concerts offered to the members of the International Society, with an unusual variety of numbers conducted by the composers. One concert program, by the London Symphony Orchestra, includes the following compositions thus directed: "Phantasy of Life and Love," F. H. Cowen; Second Symphony, Sir Edward Elgar; "The Wreckers," Ethel Smyth; two movements from Symphonic Suite in D Minor, Edward German; and "Villon," William Wallace. Another interesting program is that of a concert of chamber music by living British composers.

K. S. C.

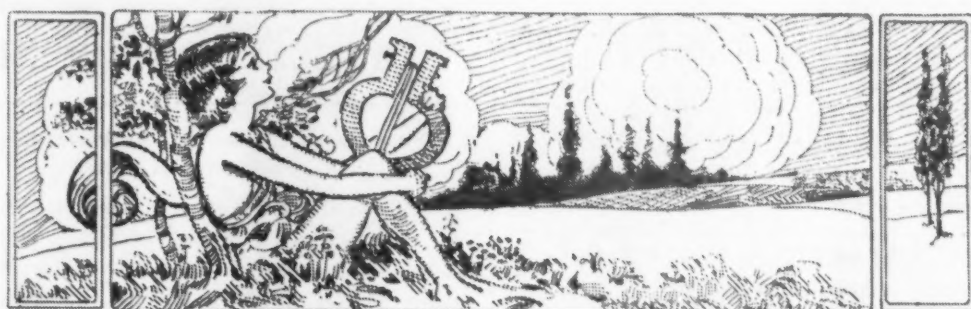
Mme. Blauvelt Here for Brief Visit

Mme. Lillian Blauvelt, the concert and operatic soprano, who has been abroad for nearly three years, returned to New York September 18 for a month's visit with her relatives in Brooklyn before returning to resume her concert work in Europe. Mme. Blauvelt said that she was to sing for a season in opera in Germany in 1914.

Rogers as Writer and Lecturer

Francis Rogers is earning almost as much fame as a writer as he enjoys as a singer. Several magazines have contracted with the baritone for articles on musical sub-

*Report of the Fourth Congress of the International Musical Society, London, May 29 to June 3, 1911. Published by Novello & Co., London.



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jects, one in particular arranging for a series on the "Art of Singing." Mr. Rogers has shown still another talent, namely, as lecturer. The little talks with which he prefaces some of his song recitals are becoming very popular.

Clément as Soloist with Two Leading New York Orchestras

Edmond Clément, the noted French tenor, has been engaged by two of the leading New York orchestras for appearances as soloist in the New York concerts of these organizations. Felix F. Leifels, manager of the Philharmonic Society, recently engaged Mr. Clément for one of the January concerts in Carnegie Hall and a Philharmonic concert in Brooklyn during March. The Symphony Society has also arranged for the appearance of the tenor with that orchestra on November 17.

Maggie Teyte Sings Before Notable Audience at Saint-Moritz

Maggie Teyte, the popular English soprano, recently appeared as the feature of a charity fête at Saint-Moritz, Switzerland, arranged by Mrs. Laurence Townsend. Miss Teyte displayed her art before a notable audience in a program of songs by Massenet, Offenbach, Duparc, Tosti, Puccini, Hahn, Debussy, Hue, White, Ronald and R. Huntington Woodman, accompanied by Mr. Froelich.

There will be opened shortly in Charlottenburg, adjoining Berlin, Germany, the first exclusively musical public library in Europe, with a nucleus of 14,000 volumes. The municipality has voted it an annual grant of \$7,500.

Edward Elgar is said to have made good progress on his opera.

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MUSICAL INSTRUMENTS LIKE MEN IN DISPOSITION

[John Philip Sousa in Northward-Hol Magazine.]

THE peculiarities of instruments are duplicated by the characteristics of human kind, the wide range affording interesting study. The queen of the musical family is the violin, sensitive under all conditions, capable of the most minute gradations of sound and pitch; now sentimental, now brilliant, now coquettish, now breathing notes of passionate love. Look about you and you will find the violin's double among some you know; high strung, diffident, capable of all the emotions, beautiful in the crystalized harmonies of affection and sympathy. Another affinity is the heavy going, stolid, slow thinking, one-idea man whose life is taken up with punctuating time with breakfast, luncheon, dinner, sleep; breakfast, luncheon, dinner, sleep, *ad infinitum*. He may be likened to the bass drum with its "thump, thump, thump, thump" and again "thump, thump, thump, thump"; the thump, like the meals and sleep of the man, may be great or small, but it is always "thump, thump, thump, thump!"

Then, again, we have the man in life like the instrument in the orchestra, destined never to arise above second position. A

third alto horn man may envy a solo alto man, but he remains a third alto man forever. A second trombone may cast jealous eyes at his brother in the first chair, but it availeth him not. Fourth cornets and second fiddles, eighth clarinets and sixth trumpets, may deride the captains of industry of the instrumental group, but they ever remain in obscurity. If instruments were born equal all would be sovereigns, and if men were born equal all would be soloists.

Dispositions in instruments and people go hand in hand. The shrieking life and hysterical woman are twins and both can become nuisances; the golden thread of the oboe's tone and the beautiful voice of shy sixteen walk arm in arm. The pomp and circumstance of the emperor are exemplified in the nobleness of trombone; the languorous lisp of the Summer girl is echoed in the rhythm of Andalusian guitar. The love proposal is pictured in the impassioned melody enunciated in the tenor-clef of 'cello, while the flirty giggling of the shallow coquette finds its mate in the fickle flights of piccolo. The man who never deviates, a sort of animated law of the Medes and Persians, meets his rival in the positive "Umph" of bass-horn, while the undecided never-can-make-up-his-mind individual is pictured by the hesitating "pah" of the second alto.

GANAPOL SCHOOL'S FACULTY

George Shortland Kempton and Henri Matheys Distinguished Additions

DETROIT, Sept. 14.—The Ganapol School of Musical Art has opened with an unprecedented enrollment and strong faculty force. Boris L. Ganapol remains at the head of the vocal department as well as director of the conservatory. George Shortland Kempton, the distinguished pianist and pedagog from Philadelphia, has already begun his duties as head of the piano department. Three years ago, when the school was looking for a head of the piano department, the choice fell on Mr. Kempton, but for certain reasons his services could not be secured. Mr. Kempton is an American, born in Denver, where music critics called him the "musical prodigy of the West" at the age of eight years. He is a graduate of the Royal Conservatory of Leipsic, winning the Mendelssohn prize there in 1891. Since that time he has been giving concerts in Europe and America, but settled in Philadelphia in 1898, where he has had a large following.

Henri Matheys, who has been appointed head professor of the violin department, is completing arrangements for an early violin recital. Mr. Matheys's laurels won abroad elicit the opinion from *La Meuse*, Liège, Belgium, that "he is a violinist for whom the instrument has no more secrets," and adds that he is also "an exceptionally gifted composer."

Another important acquisition to the Ganapol forces is Hugh RiDout, pianist, late of Brussels. Mr. RiDout won many admirers when he appeared as soloist at one of the Spring concerts, and his teaching bears the stamp of thoroughness characteristic of his master, Arthur de Greef, of the Brussels Conservatoire.

ABORNS IN OPERA COMIQUE

"Chimes of Normandy" First Effort of New Organization

The Aborn Opera Company has founded a new and distinct organization to be known as the Aborn Opera Comique Company, which will give the American public an acquaintance with the standard opera comique productions. The initial work to be staged is Planquette's "The Chimes of Normandy." This will be the first of such operas to be produced annually by the Aborn Company. The opening performance will take place at the Academy of Music in Brooklyn, on October 7.

In its spectacular features the Aborn offering will employ elaborate devices of stage mechanism. Conforming strictly in stage architecture and design, costumes and color effects to the period and locale of the story upon which the opera is based, the Aborn production will elaborate upon the opening scene of the fishing village on the coast of Normandy, the episode

of the provincial fair, the scene of the miser, *Gaspard*, within the ancestral salon of the palace, and the final picture of the apple orchard, showing the trees in full bloom. Boats navigating on an expanse of real water will characterize the initial act. A multitude of incidental features and "side show" effects will be shown in the big fair scene to lend realism.

In addition to an orchestra of symphonic proportions and equipment, a singing cast of ability will appear, headed by Vinie Daly, who, in the rôle of *Serpolette*, scored the most pronounced success in the Hammerstein production of "The Chimes of Normandy" early in the present year at the London Opera House. Daisy Leon will be the *Germaine* to William Wolff, who has essayed the character more than 1,000 times the rôle of *Gaspard* will be entrusted. Carl Haydn will be heard as *Grenechieux*, William H. White as the *Bailli*, Johnstone Flynn as *Gabo* and Carick Major as the *Marquis*. Edward P. Temple has been engaged to stage the production.

OPENS SALT LAKE SEASON

Joint Recital Introduces New Song by Local Composer

SALT LAKE CITY, Sept. 14.—The musical season of Salt Lake City was ushered in by a joint recital given by Charles L. Shepherd, pianist, and Florence Jepperson, contralto, both of whom have recently returned after a successful season in Boston. Mr. Shepherd won first prize at the graduation exercises of the New England Conservatory of Music.

Mr. Shepherd played with delicacy three numbers of Chopin, responding with the Schumann Romance as an encore. Of especial interest was his rendition of the Oriental Fantasie, "Islamey," by Balakirew, as it was this selection which won for him first place at the Conservatory. His interpretation of the Liszt Twelfth Rhapsody showed clearness of tone and precision of attack.

Miss Jepperson displayed genuine mastery of her art. Her group of English songs was particularly charming, due to her perfect enunciation. Her German songs included "Heute nur Heute," by Tracy Y. Cannon, a Salt Lake musician, and pronounced by Alexander Heinemann as being one of the best American compositions that he had heard. Miss Jepperson also sang the "Rinaldo" aria by Handel and Mary Turner Salter's "Cry of Rachel." She displayed emotional ability in her delivery of Sidney Homer's "Song of the Shirt." Lida Edmunds accompanied in an artistic manner. Z. A. S.

George—She sings nicely, doesn't she?
Tom—Oh, yes; when she sings they have to close the windows.

George—My goodness! What for?
Tom—Her voice is so sweet it draws the flies.—*The Pathfinder*.

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DIANETTA ALLEN-ALVINA, the operatic soprano, who made a transcontinental tour last Winter with the Lombardi Opera Company, and who earned praise throughout the country, has been engaged as the leading soprano of the Aborn English Grand Opera Company and will start on a forty-three weeks' tour on October 1. This tour will take her through the New England States and the entire South.

Miss Alvina had brilliant offers from Europe, among which was an engagement at La Scala, Milan, in December, but she refused these opportunities in order to be able to remain in this country and to sing before American audiences. As she explains her decision, "I wanted to show the American audiences that English is a perfectly singable language. There are many stars who profess to be in favor of opera sung in English, but you seldom hear them put their good intentions into practice. Melba had a chance to do so when she sang in Australia, where it would have been perfectly proper to sing in English, yet she sang in Italian. It is only right that Americans should demand opera in the vernacular, and it is only a question of time when this demand will be fully granted."

Noted Artists to Appear with Volpe Symphony Society

The schedule of the Volpe Symphony Society for the season of 1912-1913 will be characterized by a brilliant series of programs and an array of soloists, including several distinguished artists. Four subscription concerts will be given on Tuesday evening, Nov. 26, Jan. 7, Feb. 18 and March 25, at Carnegie Hall. Arthur Philips, the American baritone, who scored one of the successes of the London Opera House, will make his American debut at the initial concert. Mme. Clara Butt, the famous English contralto, will make her first appearance with the society after a prolonged absence from this country. The noted Russian artists, Josef Lhévine, the pianist, and Efrem Zimbalist, the violinist, have also been engaged.

Nordica's Suffrage Singing Class to Resume Operations

Mme. Nordica's free singing class which was organized by the prima donna last Winter at the rooms of the Political Equality Association of New York, will resume work for this season on Wednesday evening, October 9. The class is intended for young men and women who are desirous of taking up music as a profession but who are unable to bear the expense of a musical training. Those who wish to enter the class will have their voices tried at the studio of Mme. Gardner-Bartlett, 257 West Eighty-sixth street, Monday evenings, September 23 and 30.

Fritzi Scheff Denies Divorce Rumor

Fritzi Scheff, the light opera prima donna, denied with emphasis last week, while appearing in her new opera in Baltimore, that she was to bring suit for divorce against her husband, John Fox, Jr., the novelist, or that he was to sue her. It



Dianetta Allen-Alvina in the Role of "Thais"

has been rumored that the two have been separated for a considerable time, Fox being fond of his home in the Virginia hills and his wife preferring her musical ambitions. "I shall not be sued for divorce and my intimate friends know this to be true," said Miss Scheff in response to inquiries.

Percy Stephens Continues Teaching in New Studio

Percy Stephens, the New York vocal teacher and basso, has removed his vocal studios from the Clinton to 47 West 72nd Street, New York, where he will this season continue his instruction. Mr. Stephens, who is favorably known as a concert singer, has found the teaching field decidedly congenial to him, his success during his last two New York seasons having caused him to devote this winter exclusively to teaching. Among the prominent professional singers who have studied with him recently are Paul Althouse, the young American tenor, who has been engaged for the Metropolitan; Mme. Lilly Dorn, the Viennese soprano; Alice Mertens, an American contralto, who has been heard in concert and recital, and Harriet Bawden, a soprano, who won much praise for her work as soloist at Chautauqua, N. Y., this Summer during the month of July.

Harold Bauer was one of the concert artists engaged for the late Summer music season at San Sebastian, Spain.

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Mr. and Mrs. Carl H. Tollefsen can now literally lay claim to a "Tollefsen Trio," a phrase which frequently meets the eye of concert-goers, for a daughter was born to them on July 10. By a strange coincidence, which was not discovered until attention was drawn to it by a friend, the young lady's initials spell "art," as she has been named "Alma Rowena Tollefsen." The Tollefsens are now congratulating themselves that "Rowena" was not placed first. Among the number of appearances booked for the coming season by the Tollefsen Trio, composed of Mr. and Mrs. Tollefsen and Paul Kéfer, 'cellist, will be a series of three concerts under the auspices of the Brooklyn Institute of Art and Sciences.

A visitor to the opera, who, by the way, is not a regular attendant, sat through the

performance of "Die Walküre" the other evening. Apparently she enjoyed the music, and she didn't show signs of lack of interest at any point. She didn't understand the language, and she didn't know the legendary tale that was sung.

When she met an intimate friend next day she asked: "Were you at the opera last night? Oh, I'm so glad! I wish to ask you something. Tell me, was it good? Was the story interesting?"

Assured that such was the fact, the inquirer said: "You see, I liked it fairly well and I just wanted to know if I was liking something that was worth it."—*Philadelphia Times*.

Seidl as Tschaikowsky Interpreter

[H. T. Finck in the New York Evening Post]

Safonoff, Nikisch, and other great conductors have given memorable performances in New York of Tschaikowsky's "Pathétique" symphony, yet no one ever fathomed the tragic depths of the first and last movements as Anton Seidl did. On this subject, one of Seidl's most intimate friends, Mr. A. H. Borman, writes to the musical editor of this journal: "Who ever could give it the pathos that he did? For he always considered this work as his friend's requiem and as his prediction of an approaching demise. Nothing could make Seidl believe that Tschaikowsky's death was natural. He said he could read in every bar that Tschaikowsky contemplated suicide. For hours after each performance of this symphony Seidl was a wreck. I often sat up with him until nearly daylight, discussing his ideas of it and its effect upon him. No wonder that there were tears and despair in every beat. No wonder that his magnetism pulled at one's heartstrings as no other conductor has ever been able to do. . . . The others probably never knew Seidl. You and I did."

Boston Contralto Sings for Sembrich

Helen Goodrich, a young Boston contralto, has completed her second Summer of study with Frank La Forge in Switzerland. Before leaving for America Miss Goodrich sang for Mme. Sembrich, who expressed her approval of the work accomplished by the singer and praised her artistic delivery. Mr. La Forge sailed for the United States in mid-September.

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New York, September 28, 1912

AMERICA'S MUSICAL HORIZON

Americans are still somewhat apologetic of their land in the matter of the arts. There is always that fatal admission that must be made, that "we have not yet produced a truly great composer," etc. Our people have long clutched at straws to have their artistic self-respect.

This need has been less felt of late, however, when musical progress has been booming along at so tremendous a rate. Nevertheless, it will give Americans a sense of comfort to become aware of the fact that in one vastly important musical respect their country surpasses all others.

This matter is brought to the front by a writer in a recent issue of the *Philadelphia Press*, and consists in this: that we surpass all the great music centers abroad in breadth of view in our performance of the world's music. It would be easy to quibble over the comparative excellence of musical performance in America and Europe, and to say that America has the means to engage the services of all the greatest artists. But that is a mere matter of time and commercial supremacy.

The important matter, as regards America considered as a new standpoint for musical evolution, is that while abroad the musical provisioning of communities moves along very narrow lines, determined largely by national affiliations, here it is without prejudice or restriction, and the musical viewpoint of any single community is a combination of the viewpoints of all the musical nations of the world.

The European nations are older in art, and have striven mightily to uphold their national artistic dignity. Here we have been avid and omnivorous of all that Europe could supply, and have received gratefully and eagerly all that Germany, Russia, France, Bohemia, Italy, Norway, and other European countries could give.

As America becomes more creative in music this circumstance will have an astonishing effect. As it is now, it gives us a breath of untrammelled enjoyment and appreciation unknown to the nations of Europe.

THREATENED MUSICAL DECLINE

The scientific alarmist is a well-known figure. Sometimes he tells us that in three hundred years none of us will have any hair or teeth.

Sometimes he tells us that it will not be very long before we shall all revert to the gorilla type. England

has only recently been threatened with this latter calamity.

Now it is the rapid disappearance of art, literature, music, etc., through the harmful concentration in America upon occupations other than cultural.

The prophet in the present instance, the inevitable "eminent neurologist," is Dr. Charles Loomis Dana, who writes a letter on play and recreation generally to the *New York Times*, answering an editorial in that paper entitled "Skat and Poker." In justice to Dr. Dana, it must be said that he is not an out-and-out alarmist of the familiar type. He does say, however, that "where work is done intensely and intensively, with the mind concentrated upon practically one line of activities . . . interest in the cultural phases of life, in art, literature, music, social problems, politics, even religion, disappears in about ten years. In twenty, such interest is almost beyond recall. This is the present state of mind of hundreds of thousands of eager money-makers and get-rich-quick Americans today."

This is not an affirmation that America is going to lose its interest in art and music in ten years, but it comes as near as possible to saying that without actually doing so.

No doubt the Doctor is perfectly right so far as the individual case goes, and no doubt there are many individual cases. Most of us have been witness to them. If the Doctor, however, could but break away from his neurological world for a little while and sojourn in the artistic and musical world, he would discover an increase of interest in things musical and artistic in America that would fairly stagger him. No dilation upon this subject is needed by the readers of *MUSICAL AMERICA*.

As the standard of human cultivation rises in America—and it is rising rapidly—the man who falls short of it will be the one unfitted for survival. While it is true that undue vocational concentration leads to degeneration, it is also true that such phases of degeneration are only sporadic, however extensive they may seem to the too close observer, and that the unknown forces of Life behind nature and evolution are ever watchful in the production of species qualified to maintain life and progress.

Dr. Dana's message to musicians should not be to teach them to fear that in from ten to twenty years their occupation will be gone. It should rather be to remind them not to let themselves degenerate by a too close application to their profession in music to the exclusion of the various forms of work, and especially play, which they need to become physically and mentally well-rounded specimens of human beings.

THE HEINE-MEYERBEER LETTERS

Not many idols or ideals will be shattered by the news, recently unearthed in some freshly discovered letters, that Meyerbeer hired the poet Heinrich Heine to praise him.

Some poets and musicians are known for the austerity of their devotion to ideals of truth and art in every respect. Other poets and musicians, who have left much behind them that the world cherishes, have accomplished what they have despite the possession of qualities far from admirable.

The recent discovery of the letters in question does not send Meyerbeer and Heine plunging down from any tottering or factitious heights.

Meyerbeer is occasionally admired to-day as the inventor of certain imposing and pompous musical stage effects. Heine is loved for a mass of the most exquisite lyrics in the German language and admired for his delightful prose. Beyond these things the world of to-day harbors no illusions concerning these men. To any student of their time and circumstance the recently discovered letters will not come as a surprise.

This is one of those curious little events in history that come up from time to time, and the entire truth about which can never be wholly learned. Such circumstances serve better as pegs, on which one may hang any opinion he pleases, than as true elucidations of character and event.

Heine, as has long been known, praised Meyerbeer inordinately for a time, and finally turned on him with a decisiveness similar to that with which Nietzsche turned on Wagner. That much is history. It is the subsidy and its eventual termination that bring in the new element. At the same time, as one commentator points out, Heine's sometime admiration of Meyerbeer was shared by many others, as was also his change of opinion.

Meyerbeer composed "The Prophet," but it did not prove to be music of the future. Heine showed himself a truer prophet when he called Meyerbeer "a business man who would be immortal so long as he paid." "Great singers," says the editor of a *New York* daily, "who have histrionic ability can still give 'Les Huguenots' the semblance of life."

We will not think any the less of Heine's lyrics and prose for the further light which is thrown upon this episode, and as to his general character, it can probably stand one bullet-hole more.

"TIMES" APPROVES ENDOWED CONCERT

Miss M. M. Cunningham, of New York, lately deceased, left by her will a fund, the interest of which is to be used by the Young Women's Christian Association for an annual concert, as a memorial to Miss Cunningham's sister. The amount is not large, but the circumstance is deemed worthy of editorial notice by the *New York Times*. The editor of the *Times* points out that many lectureships on this basis are held by colleges and universities, and adds that "music of the right sort is as uplifting as knowledge of science and art."

Might it not be possible to go further than this and, taking the *Times'* cue, put the matter still more strongly—especially in view of the crimes, particularly frequent in modern times, committed in the sacred names of science and art?

Scientists in the last thirty years or so have been particularly "cocky," and under the mantle of a pretended scientific calling have been able to utter foolish opinions which the world, for a while at least, has felt that it must accept as an Apocalyptic revelation. In fact, we can find such things happening from Max Nordau all the way back to Cagliostro.

Art, at the same time, presents us with such uplifting influences as the "Cubists" and the "Futurists," whose masterpiece is a picture entitled "Street Entering a House."

In the days of Haydn we know that great composers ate with the servants; but it has been the pride of the modern age that music has been exalted to its proper sphere, and the great musicians are no longer regarded as mendicants or slaves.

If our affiliations and sympathies are particularly along musical lines, why might we not even invert the *Times'* remark and say: "Knowledge of science and art of the right sort are as uplifting as music"?

PERSONALITIES



Two Davids—Bispham and Warfield

During the recent all-star tour of the Lambs' Club of New York, two of the brightest luminaries were David Bispham, the noted baritone, and David Warfield, famous as the "Music Master." In the above picture the two Davids are shown in "minstrel show" marching costume as they were about to join the party behind Victor Herbert's Band, which led the procession of Lambs in each city. Mr. Warfield was the guest of San Francisco's Bohemian Club at the performance of "The Atone-ment of Pan" in the Redwood Forest, he and Mr. Bispham being members of the party entertained in the camp of Joseph D. Redding, author of the music drama.

Powell—Maud Powell, the violinist, has added golf to her list of recreations. Mme. Powell took up the sport a few weeks ago, when she was making a motor tour through the White Mountains.

Saint-Saëns—Camille Saint-Saëns's insatiable appetite for traveling is illustrated by the fact that he has, during the past year, covered 15,625 miles in Europe and Africa.

Coleridge-Taylor—The late Samuel Coleridge-Taylor left a son named Hiawatha.

Shimberg—Lillian Shimberg, the Polish-American pianist, has found an English vocabulary to be a better conversational equipment for the tourist on the Continent than the use of any other one tongue.

MME. VIAFORA WITH SHIPMATES OF PACIFIC OPERA



Gina Ciaparelli-Viafora, the Soprano, in an Operatic Group, on Her Return Trip to America—No. 1, Mme. Viafora; No. 2, Tarquinia Tarquini; No. 3, Nicoletti, the Baritone, and No. 4, Giorgi, the Tenor

MME. GINA CIAPARELLI-VIAFORA, the former Metropolitan Opera House soprano and New York operatic coach, has returned to the United States after a vacation spent in the principal cities of Italy. Mme. Viafora took the cure at Salsomaggiore, where she found her former colleagues, Titta Ruffo, Seguro and many others. In Milan the group of singers met again at the celebrated artists' "pension," Bonini.

Mme. Viafora returned to New York to resume her teaching of singing and to arrange her plans for her concerts during the coming season, which are being booked by

her manager, Marc Lagen. Her teaching activities will be begun on October 1 at her studio, 21 West Sixteenth street, which is made extremely interesting by the collection of pictures of the world's great artists and composers which adorns the walls.

The above snapshot shows Mme. Viafora (No. 1) on her return trip to the United States in a group composed of members of the Pacific Coast Opera Company; Tarquinia Tarquini, soprano, who created the part of *Conchita* in the Zandonai opera; the baritone, Nicoletti, and the tenor, Giorgi.

SPURIOUS TALES OF MUSICAL HISTORY

[From the Chicago Record-Herald]

THE main element that breeds false musical history is the attaching of spurious tales to certain compositions to enhance their interest. This narrative style has led many semi-musical auditors to crave a story with almost every musical composition. The foundation of many false tales is the descriptive names, not intended by the composer, which are attached to many important musical works. The "Moonlight Sonata," the "Sonata Appassionata," the "Emperor Concerto," the "Jupiter Symphony," and so forth, do not come from Beethoven or Mozart, however well they fit the compositions to which they are applied.

The spurious story in regard to Beethoven's Sonata, Op. 27, No. 2, is something that should grieve every thinking musician. That the great composer found a piano and a blind girl in the woods near Vienna, and that he improvised a sonata is such a farago of nonsense that it cannot be too emphatically contradicted. This particular musical work has its interesting story, but it is quite different from the silly romance above indicated. It may have been a musical love letter to the Countess Giulietta Guicciardi, possibly even a farewell to her. Her name appears on the first edition, and it is dedicated to her. The mysterious and oftentimes intense love letters of Beethoven, which were found in his desk after his death, probably have reference to his passion in this regard. It is supposed that the first movement represents his yearning and the finale his passion for the beautiful Giulietta. It is entirely probable that Beethoven crystallized his somewhat wandering affections into music, and in the case of Countess Guicciardi his devotion was deep and true.

Beethoven has suffered also from wrongly ascribed compositions. The beautiful and tender little waltz called "Sehnsuchtwalzer" was not written by Beethoven, but by Schubert. The little album leaf which has been called "Beethoven's Farewell to the Pianoforte" is his own, but was by no means his farewell to the instrument which he has glorified. In some editions this work is labeled "Beethoven's Last Composition."

This is untrue, for his last (incomplete) musical thought was part of a string quintet, which he hoped to finish, although very ill.

This beautiful and expressive "Pieta Signore" (Stradella's Prayer) is said to have saved the life of its composer. Stradella had fallen in love with an aristocratic lady in Rome and she returned his affection. The high-born brother, fearing the disgrace of his family, hired two bravos (professional murderers) to assassinate Stradella as soon as possible. The assassins proceeded to the church where Stradella was that day to sing one of his own compositions. They intended to slay him as he left the church. But they were so moved by the tenderness of the song that when he appeared on the street they not only warned him of the plot, but gave him money to escape to Rome.

In the first place the incident never occurred; and, secondly, "Pieta Signore" is not one of Stradella's compositions. It is supposed to have been written by Gluck, but although it bears some evidence of the characteristics of this composer, the certainty of its origin is doubtful, and "Stradella's Prayer" will probably always remain an anonymous work.

There is another story of a famous musical work which will serve to show how easily false history can be made when desired. Hector Berlioz, the great founder of program music, was cordially disliked by many of the musical critics in Paris. His scathing sarcasm, his boldness and his extreme demands in orchestral matters made him many enemies who attacked his music, root and branch.

About this time Berlioz discovered an old musical score by an unknown composer. Berlioz transcribed it and wrote it in modern form. He announced this to all Paris. When it was publicly given, in Berlioz's transcription, the critics found traces of Berlioz in some of the numbers; they discovered medieval music in its best state, and a few even hinted that if Berlioz could write something like that he might indeed have hopes of eventually becoming a composer.

Then came the sweet revenge. He explained that there was no medieval manuscript; there was no "musical discovery";

he had written every note himself, and he was greatly obliged to the critics who had at last given him hearty praise.

Many a musician has gone into ecstasies over Mozart's Twelfth Mass and the "Gloria" in this has been spoken of as an excellent example of Mozart's power. But it is highly probable that Mozart never wrote a note of it. It is one of the most doubtful works in the music catalogue, and was perhaps made up of various excerpts from unknown sources.

Perhaps the most far-fetched story that has been given to a musical composition is the one which is too frequently narrated in regard to Schumann's "Warum" (Why). Schumann was deeply in love with Clara Wieck, and the father of Clara vehemently opposed the marriage while Clara herself devotedly returned Schumann's affections.

Starting with this, the story-teller states that after long separation the young lover wrote this tender question on a sheet of music paper and sent it to his Clara. She read it over and knew at once its purport. "Why must we suffer?" "Why must we be apart?" She wept over the manuscript, and then took it to her stern parent, who was also melted to tears and sent at once for Schumann, and said, "Bless you, my children!"—and they lived happily ever afterward.

This is all very pretty, but as a matter of fact it is all false. In 1837 Schumann was much attracted by a young Scottish pianist, Robena Anna Laidlaw. They became close friends and exchanged much mutual sympathy. It is said that he suggested that "Anna Robena" would sound better than "Robena Anna," and further suggested changing the order of her name, which she did.

There was high respect on the one side and admiration on the other in this friendship. The lady afterward married, and it was to her that the set of "Piano Pieces," of which "Warum" is No. 3, was dedicated. Schumann won his Clara in 1840. He won her by a lawsuit in which he proved that he was of good reputation, had a reasonable income, that both the lovers were of legal age, and that there was no valid ground for her father to oppose the marriage.

The beautiful story of the deep devotion of this famous pair needs no bolstering by a fictitious and tear-stained "Warum."

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MORE MASSENET ANECDOTES

Not Fond of Child Prodigies or of Being Called an Old Man

Like Rubinstein, Massenet had little faith in child prodigies. One day, having amiably consented to listen to one, he said to the boy: "You are not without talent. If you practise faithfully you may achieve something." The boy replied that what he was most eager to do was to compose. "Do tell me, master, how that is done." "There is much for you to learn, and you must be older, too." "But you composed when you were thirteen." "Quite true," retorted Massenet with a smile, "but I did not ask anyone how to do it."

Though he died at seventy, he continued his creative work to the end, and did not care to be treated as an old man. A young composer one day brought him the score of an opera and said: "You know that Molière, when he had finished a new play, read it to an old woman, being convinced that the scenes she liked would also please the public. I have therefore made up my mind to play my score for you, feeling sure that what you approve will entertain the public." "You are very kind," replied Massenet, "very kind, indeed, but as long as you are not Molière you will permit me not to be your old woman."—New York Evening Post.

New Tenor in "Robin Hood"

Mischa Ferenzo, a young Russian tenor, formerly with the Dresden Royal Opera, made his first appearance on Wednesday evening of last week as alternate to Walter Hyde in the title rôle of "Robin Hood" at the Knickerbocker Theater, New York. Mr. Ferenzo made his first appearances in America in 1909 on a concert tour with Mme. Emma Calvé. Mr. De Koven met the young Russian abroad this Summer and taught him his rôle on the way over. Ferenzo scored an immediate success.

Max Bruch's new choral work, "The Power of Song," written for baritone solo, chorus and orchestra, will be performed this Winter by most of the leading choral societies in Germany.

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FINE PROGRAMS FOR WORCESTER FESTIVAL

Georg Schumann's "Ruth" will Be Novelty of the Five Concerts

WORCESTER, MASS., Sept. 20.—Worcester's fifty-fifth annual music festival will open in Mechanics' Hall on Wednesday night, October 2, and as usual a splendid program has been arranged for the three days. There will be five concerts and seven rehearsals.

The program for the opening concert will include Parker's "Hora Novissima" and Verdi's Requiem. The quartet of artists secured for the concert includes Alma Gluck, soprano; Margaret Keyes, contralto; William Wheeler, tenor, and Reinald Werrenrath, bass. The program for Thursday afternoon will be given by the Boston Symphony Orchestra, the soloists: Irma Seydel of Boston, violinist, and Margaret Keyes, contralto. The program follows:



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Brahms, Symphony No. 2 in D Major; Vieuxtemps, Concerto for Violin, No. 4 in D Minor, Miss Seydel; Gluck, Aria, "Che Faro" from "Orfeo e Eurydice," Margaret Keyes; Enesco, Suite, op. 9; Dr. Arthur Mees, Gustav Strube, conductors.

The novelty of the festival will be "Ruth," the new work of Prof. Georg Schumann of Berlin, which is to constitute the program for Thursday night. This will be sung by the full chorus and this quartet of soloists: Louise Homer, who will sing the part of Naomi; Mrs. Caroline Hudson-Alexander, soprano, who sings the part of Ruth; Horatio Connell, who sings the part of Boaz, and Reinald Werrenrath, who sings the part of a Priest. Dr. Mees will conduct both orchestra and chorus.

The presentation of this new work is in keeping with the newly adopted policy of the festivals, to give an entirely new work together with an older one which has grown familiar through constant repetition. Since its first production in Hamburg, in 1908, "Ruth" has made its way in the musical world with almost startling rapidity. This is owing to the fact that, in setting to music a book based on the lovely Biblical idyll, the composer has brought to bear an unusual gift for melody and at the same time a remarkable command of the varied methods of harmonic treatment and orchestral writing provide.

The program for Friday afternoon will be chiefly orchestral, with two soloists, Yolanda Mero, the pianist, and Josephine Knight, soprano. The program follows:

Beethoven, Overture Egmont; Tchaikowsky, Piano Concerto No. 2 in G Major, Mme. Mero; Wallace, "Villon," Symphonie Poem, No. 6; Massenet, "Il est doux," from "Hérodiade," Josephine Knight; Wagner, Overture to "The Flying Dutchman," Dr. Mees and Gustav Strube, conductors.

The fifth and last will be a miscellaneous concert in which Alma Gluck, Louise Homer and Lambert Murphy will appear as soloists. There will be orchestral numbers and the chorus will sing one of the choruses from Elgar's "Caractacus," which was sung here several years ago. The program follows:

Smetana, Overture to "The Bartered Bride"; Massenet, "Vair Grisélidis," from "Grisélidis," Mr. Murphy; (a) Charpentier, "Depuis le jour," from "Louise," (b) Bishop, "Lo, Hear the Gentle Lark," Alma Gluck; Stock, Symphonie Waltz; Meyerbeer, "Oh Pretres," from "Le Prophète," Madame Homer; Debussy, Dances, with Solo Harp by Heinrich Schuecker; Mozart, "L'Amore," from "Il Re Pastore," Miss Gluck; Lalo, Rhapsodie in A Major; Verdi, "O Don Fatale," from "Don Carlos," Mme. Homer; Elgar, Final Chorus from "Caractacus," Festival Chorus and Orchestra.

On Wednesday afternoon the young people of the three high schools will give a special program. Charles I. Rice will conduct the chorus of 300 voices and an "All-American" program will be given.

M. E. E.

Kreisler with Boston Symphony in Its December New York Concerts

Following what has become its custom of having each year the exclusive services of an artist of the first rank as soloist at a series of its concerts, the Boston Symphony Orchestra, for the coming season, has made an arrangement whereby it brings to America for a limited number of concerts Fritz Kreisler, the eminent violinist. He is to play with the orchestra in New York at both of its December concerts and this will be his only appearance with the orchestra in this city. The management of the orchestra has arranged that he shall give a recital in Aeolian Hall later in the season. Geraldine Farrar, the popular soprano, who is announced as one of the soloists, will make her only concert appearance in New York with the Boston Symphony Orchestra.

Grand Opera for the Bowery

A season of grand opera at the Gaiety Theatre, on Fourth street, New York, just east of the Bowery, was begun last Saturday night with a performance of "Il Trovatore" by the San Carlo Opera Company, under the direction of Ernesto Di Giacomo. Performances of "Lucia" and "Rigoletto" followed. The company, which is composed of Italian singers, aroused much enthusiasm, particularly the leading soprano, Gina di Santis. Giovanni Leotti directed the orchestra.

Marguerite Melville, the American pianist, is to play in London again in November.

SOUGHT MEYERBEER'S MONEY FOR PRAISE

Letters of the Poet Heine Reveal Him as Blackmailer of Composer

Eight hitherto unknown letters just acquired by a Berlin art dealer and published in Paris, according to a Paris dispatch to the New York Times, throw a lurid light on the lives of Heinrich Heine and Giacomo Meyerbeer, revealing the former in the character of a blackmailing poet and the latter as a composer ready to pay dearly for adulatory puffs.

Of the letters, which are being widely discussed in Paris, seven are from Heine to Meyerbeer and one from Meyerbeer to Heine, dating from 1835 to 1845.

The relations of poet and composer were extremely intimate when both lived in Paris. Heine once placed Meyerbeer in the same rank as Mozart, and, in a series of contributions to musical reviews, compared "Les Huguenots" to "a Gothic cathedral whose spire and columns reach the sky and seem to have been raised up by a Titan."

This was Heine's tone in 1845, but in the following year he placed Rossini before Meyerbeer and in 1847 warned Jenny Lind not to sing Meyerbeer's works. Satirical verses directed against the German composer followed, and in 1849, after the premiere of "Le Prophète," he described Meyerbeer as "a business man who paid for advertising," adding, "he will be immortal so long as he pays."

The key to this volte-face is found in the letters now published. For ten years Meyerbeer paid Heine to praise him, but when the remittances ceased the poet ruthlessly criticised him.

On April 6, 1835, Heine writes to Meyerbeer from Paris, calling him "divine master," "triumphant creator," and hopes that his own name will remain linked with that of the great musician. He speaks mysteriously of the intrigues in Paris against Meyerbeer, and asks for \$100 to distribute among hungry Germans to silence them. This game is continued for two years.

In 1842 Heine writes to Meyerbeer calling a well-known Paris music publisher dishonest and asks for a further \$100 to cover expenses made in Meyerbeer's interests.

Two years later Heine abandons the shield of "hungry Germans" and asks for money for himself, adding humorously: "One ought never to refuse money, however small the amount. See how little the people know me who say I have no principles!"

Then Heine recommends Meyerbeer to the same publishers he had had previously criticised, now calling them "active people, with rare skill in advertising," and closes the letter with allegations against Mendelssohn which are more agreeable to Meyerbeer than the warmest praises of himself.

The same year Heine attacked Spontini in a newspaper article, alleging that the Italian composer was hostile to Meyerbeer; but the latter showed no appreciation of this service.

At Christmas in the following year hate and anger on the part of Heine emerge a letter to Meyerbeer which says:

"I can no longer conceal from you I perceive that, if you are a musical genius, I cannot admire or esteem you under that head."

Meyerbeer, however, replied, "My very dear friend," saying that he could not so easily renounce the poet's friendship, and concluding: "In the future, as in the past, you will have in me an admirer of your genius and a faithful and devoted friend." Despite this reply, however, the composer and poet never met again.

It will be recalled that Heine also treated Liszt badly because the great pianist once refused to do him a service.

Elsa Bland, a popular Vienna soprano, who left the Vienna Court Opera during the Mahler régime and has since been singing in Italy, is engaged for the new German Opera in Charlottenberg-Berlin.

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A MASTER COMPOSER OF "LIEDER"

Siegmund von Hausegger One of the Most Individual Writers of Songs in Germany To-day—His Works Little Known in America in Spite of Their Great Worth—A Hint to the Wise Recitalist

By A. WALTER KRAMER

IN spite of the many new German songs introduced to America by the foreign *liedersingers* who visit our shores each season we have heard little or practically nothing of one of the most individual song composers in Germany of to-day. The reason for this neglect on the part of singers is difficult to understand, especially when one reflects and calls to mind the many wretched examples of song-writing which are given a hearing in our concert halls in the course of a Winter.

The composer whose songs are referred to is Siegmund von Hausegger, who is recognized as one of the foremost choral conductors in Europe at the present time. Von Hausegger was born in Graz, Austria, in 1872, and was a pupil of his father. He became conductor at the Graz Opera and also wielded the baton in Bayreuth on several occasions. As conductor of the Kaim Orchestra in Munich from 1903-1906 he scored many brilliant successes and achieved his reputation.

His songs, which number two score or more (in the catalog of the Berlin house of Ries & Erler there are alone thirty), are remarkable additions to song literature. They are in all styles and embrace a range of subjects that reveal the composer as an appreciator of the best in all kinds of literature. The poems employed are of a high standard, Bierbaum, Höltz, von Fallersleben, Dehmel, Liliencron and many others, and the manner in which the composer has set them is always suited to their literary value.

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Let it be said here that of all the songs examined not one is an example of what may be termed "kapellmeistermusik" or that kind of music which the conductor of a little orchestra turns out for a special occasion. Von Hausegger reaches far



Siegmund von Hausegger

down into the depths and draws forth musical ideas that are as far above the songs of Reger, taken as a whole, as are those of Strauss above the *lieder* of Sjögren. "Ekstase," to a magnificent Bierbaum poem, one of those modern German poems that pulsate at every breath and soar high into the upper ether in their flights, is stupendous, and with it, for extraordinary beauty, may be grouped "Letzte Bitte," "Jetzt rede du," and the almost magical "Tief von fern."

A Style of Their Own.

These are in every sense master-songs; not that they conform in style, manner or any other qualification to the set way in which masters of days gone by have written, but because they have a style of their own; because they speak their message in a way that is as distinctive as anything that has come out of Germany in the last two decades.

There is a lovely fragrance about "Mondnacht," much eloquence in "Bleib, mein Trauter," with its quasi-Wagnerian long-breathed phrases, imagination of a rare order in "Winter" and a placid calm that soothes in "Abendwolke," a song that could be made as popular as are the songs of Brahms and Schumann. Quite different is the setting of Liliencron's poem, "Herbst," a song that, in spite of its unusual harmonic plan, has a melodic beauty that wins the hearer at once. Here von Hausegger has solved the secret of writing a pure melody for the voice, while maintaining an independent piano accompaniment. Few composers attain this, the combination of both simultaneously.

"Lied des Harfenmädchens" suggests Hugo Wolf's "Gesang Weyla's" and yet is original; "Sehnsucht" is beautiful in every measure; "Schwüle" is finely fashioned, while "Lenz Wanderer, Mörder, Triumphator," a cycle of three songs, makes one feel, even at a first hearing, the tremendous ability of its creator.

Impassioned is "Komm hier und lass dich küssen," a song that can be used by tenors

as a sure vehicle to success. In "Sonntags" there is much that is interesting and the charming "Wiegenlied," as individual in its naïve simplicity as is Strauss's "Morgen," should become a favorite with recital audiences. Nor is Herr von Hausegger lacking in humor; the song which has but "?" for a title, telling about "Was eigentlich die Kleine will, das mag der Teufel wissen"—"The devil knows what the little one wants"—is good rollicking fun and will throw an audience into merriment quite as efficaciously as Strauss's humorous songs, such as "Ach weh mir!" and "Für fünfzehn Pfennige."

Other Notable Songs.

Three songs that D. Rahter, the Leipzig publisher, has brought out, are also notable. They are "Säerspruch," "Weihenacht" and "Zu Pferd! Zu Pferd!" the finest of the three being "Weihenacht." Scan the entire literature of German song, dig deep into the archives of publishers of generations past and you will not find a single dozen songs that equal this masterpiece! Once more do we find a Bierbaum poem inspiring music of rarest beauty; the blending of poem and music is perfect. Let every student of what is worth while in music look at this song, let him study it as one would the music of Beethoven, Wagner, Brahms, Schumann and those men whose work has made the world better, bigger, nobler. In three pages more is said than many a man has uttered in a symphony and yet the song has never been given to American music-lovers.

It may be argued that in the composer whose songs are not sung there is something lacking. To this, one reply! The songs of Strauss, Reger, Mahler and Debussy (and many other moderns could be mentioned) are sung. Let us reflect on the reasons that are responsible for their names on song programs. First, of course, the fact that their songs are worthy, barring the majority by Reger. Second, that a certain amount of new foreign songs must be used; but, most important, the fact that each of these men won fame with large orchestral works, works that were discussed in musical circles from Berlin to San Francisco, from Paris to Christiania. This explains all. The man who can startle the world with a work of a large dimensions will be sought by singers at once. Many of them without the "intellect of an antelope"—for which fitting phrase we have J. F. Runciman, the English critic, to thank—will at once attempt to sing songs of which they have not the slightest conception. The name Strauss, or call it what you will, will be "in style" and one must get his songs! But von Hausegger has not startled the world with any big work. He has, to be sure, written symphonic poems, "Dionysische Fantasie," "Barbarossa" and "Wieland, der Schmied," a Grand Mass, and an opera, "Zinnover," produced in Munich in 1898, but these have not attracted any particular attention. Von Hausegger's *forte* is in his songs and propaganda for his songs has not yet been made.

The Battle for Recognition.

The battle for recognition of the man who works in many fields and who has not dazzled the world with a work of gargantuan dimensions is hard and up-hill. Had

his opera "Zinnover" created a furore we should have heard it at the Metropolitan the following year, the Boston Symphony and our own Philharmonic would have raced to get his symphonic poems and his songs would have been brought out; in short, von Hausegger would have been the man of the hour. But this was not the case and for that reason his songs, masterpieces, that they are, are little sung, scarcely at all in America, and his claim to greatness as a composer is not yet realized.

If Siegmund von Hausegger does not go down in musical history as one of the greatest composers of songs in this "crashing twentieth century" it will be because he has not had the coöperation of the artists who are so necessary in bringing a song before the public at large. His songs exist and they will stand criticism from all standpoints; one cannot be an admirer of healthy art and deny them! It remains for the singers to sing them. Mme. Elena Gerhardt did not sing them on her last tour and may not on her coming one; the writer does not know whether or not they are in the repertoire of Julia Culp, the noted *liedersinger* who comes to us this season. But if they are not familiar to either of these excellent singers, who represent very capably what Germany has to offer in the way of its women concert-singers, they will do well to take the time to examine them.

In summing up one can only commend Siegmund von Hausegger to our concert-singers as a composer with something to say, a musician of superlative attainment, a writer of singable songs and a sincere and cultivated master of tonal structure. His writing has a naturally woven polyphonic mold, which is rare to-day, his themes are never banal and sentimental—a general tendency among the lesser German composers—and his development of musical thought is that of the possessor of both heart and intellect. If there is any one influence to be found in his work it is that powerful one which every composer of the last thirty years has felt, namely, the result of the struggle and triumph of Richard Wagner for freedom in tone, emancipation from crabbed forms and canons and breadth of vision and liberty in execution. In his selection of poems, in his thematic invention, the brand of *Wagnerian* may be discerned. Herr von Hausegger may indeed be proud of being its possessor, for no more individual influence could he have chosen had it been his lot to choose.

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AMY HARE

BRUCKNER'S PUPIL DIRECTS IN MUNICH

Ferdinand Löwe Conducts Symphony Concerts—Strauss Ridiculed Because of His "Parsifal" Diatribe—A Farewell to Richard Trunk, Brooklyn Arion's New Director

Bureau of Musical America,
Sophien Str. 5 C,
Munich, Sept. 8, 1912.

FOR the past month Ferdinand Löwe, of Vienna, and our Konzertverein Orchestra have been giving a series of "Festival" concerts at the Tonhalle. Mr. Löwe is a very scholarly interpreter and a remarkable disciplinarian. A pupil of Bruckner's he is untiring in making propaganda for his master's symphonies. These, as well as nearly all other symphonies, he conducts from memory. In listening to Bruckner's Ninth one of Henry T. Finck's suggestions (which alas is never heeded) was brought to mind. It advised conductors, if my memory serves me, to perform one or more movements from symphonies, where such selections alone were worth hearing. Bruckner's last work consists of three movements; the first is a formless improvisation and the third is deadly dull and exasperatingly prolix. Sandwiched between these is a scherzo, exquisitely melodious, charming in its instrumental contrasts and revealing at every point the marks of genius.

Besides the Löwe concerts, as they are called here, the orchestra, under Mr. Prill's direction, gives, once a week a popular concert, where the best seat costs about twenty-five cents. These entertainments are most popular when the programs consist entirely of the works of Richard Wagner.

Long before this letter reaches America Richard Strauss's vicious diatribe regarding "Parsifal" will no doubt have been cabled to you in full. Musicians may not be the wisest of men, but it would be difficult to find one who has so easily, so entirely, so completely made a colossal fool of himself. The comic papers from one end of Germany to the other find in the letter a fruitful source of ridicule and satire. One incident in Strauss's career has so far escaped their attention. When in New York, you remember, he conducted an orchestral concert in a department store. And yet the possibility of giving "Parsifal" outside of Bayreuth causes this most idealistic of musicians to talk of "a prostitution of art" music for the masses—"Parsifal" for the populace—how can these things appeal to a composer who modestly demands twenty-five dollars for the privilege of being pres-

ent at the first performance of his new opera?

Edwin Hughes, of Detroit, who formerly was first assistant to Leschetizky in Vienna, has taken up his residence in Munich. Over in Bogenhausen, not far from where the *Friedensengel* spreads its golden wings over the foaming and rushing Isar, he has set up his Lares and Penates, and there he will impart the secret of his master's touch, a form of activity which I look upon as missionary work.

Richard Trunk, before departing for New York, where he will become musical director of the Arion, was given a banquet by a host of his friends and pupils. There were addresses in prose and verse, one of the latter taking up much space in to-day's *Neueste Nachrichten*. But through the chorus of congratulations there seemed to run a note of sympathy or compassion as if the question constantly recurred: How can Trunk live and be happy so far—so very far from the Hofbrau and the Torkestube?

JACQUES MAYER.

SOUGHT STUTTERING CURE

Russian Pianist Recalls Prank He Played While Student in Moscow

When Josef Lhévinne, the Russian pianist, was a student in Moscow, he was walking one day with a friend, when they spied the sign of a certain Dr. Khealing, reading: "Stammering Cured." Promptly a plot was formed to call on the unsuspecting physician, Lhévinne in the rôle of patient, his friend as brother. Politely admitted, Lhévinne, prompted and aided by his pseudo brother, explained in detail, though with much vocal spluttering, how he had been frightened when a child and had temporarily lost his voice. Being a musician and with aspirations to sing as well as play, the stammering affliction that had resulted was doubly lamentable.

Gravely the doctor asked the patient to sing and speak several test phrases, while the two young scamps almost lost their equilibrium with suppressed laughter. Finally the doctor announced that with three treatments a week he thought he could effect a cure.

"We returned to the street," relates Lhévinne, "fairly bursting with laughter. Of course I did not return, but one evening two years later, while I was appearing as soloist, I was chagrined to discover my specialist seated in the first row. What was worse, he recognized me. Sure enough, after the performance he visited my dressing room, greeted me warmly, asked after my affliction, and inquired why I had failed to return for treatment. I was overwhelmed with embarrassment, but there was no escape. Stammering—no longer with deliberate intent—I confessed that a misguided sense of humor had prompted me to play a practical joke, and earnestly begged his pardon. For a moment he frowned, then burst into laughter.

"It was so well done," said he, "I forgive you. Besides—heaping coals of fire—you have shown to-night your ability to play something far more serious than pranks." Since then—almost twenty years ago—Dr. Khealing and I have been staunch friends."

Schindler to Give Up Activities of Accompanist

Kurt Schindler, the New York composer and conductor of the MacDowell Chorus, returned to the city on Friday of last week from a three weeks' vacation in Canada. Mr. Schindler is already busily engaged on his season's work and will not find time this year to do any accompanying, a department of activity in which he has figured prominently in recent years.

Frieda Langendorff, the contralto, will open her Berlin season with a song recital early in October.

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It is no little strain for the teacher to give one hundred lessons a week besides attending to a voluminous correspondence, appearing in concerts and looking after a multitude of other affairs which fall upon the shoulders of an active singer. Mme. Mulford elects to accept a large class of pupils because she is desirous of assisting all who seriously seek to advance themselves in the vocal art. With Mme. Mulford every moment of the day is put to usefulness, such as a walking expedition with other musical enthusiasts, which becomes not only a pedestrian outing but a mental stimulus, for there is bound to be an exchange of thought upon subjects of import.

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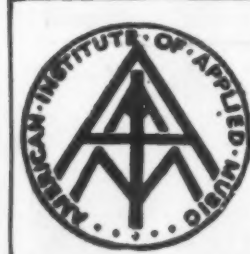
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AMERICA NOT ALWAYS SO HOSPITABLE TO VIRTUOSI

By ROBERT GRAU

THE great virtuosi who came to this country a generation ago all fared badly in a financial sense and it is only in the last decade that the distinctly classical in music has met with a public response sufficient to tempt the greatest living musicians to these shores a second time.

The writer has already told of the reception given to such distinguished artists as Anton Rubinstein, Henri Wieniawski and Jacques Offenbach, all of whom refused absolutely to come hither again, but it may be of interest in this propitious era to recall the experiences in this country of others of almost equal rank whose tournees resulted so disastrously that one may form a fair idea of the musical standard at that period in a country to-day regarded as the most lucrative field in the world.

Hans von Bülow came here when at the zenith of his fame and almost immediately after the musical public had literally been swept off its feet by the wondrous artistry of Rubinstein. The great pianist and composer came to Steinway Hall in 1874 under the direction of Henri Wertheimer, an impresario who had induced the late William Steinway to provide the sinews of war. Von Bülow was guaranteed \$300 per concert—shades of Paderewski!—and he had agreed to play as well as to conduct the orchestra at each of his sixty appearances.

The reader probably can conjecture the public response that would be meted out to Von Bülow here were his period of activity that of the present, but the truth in regard to the past is that the gross receipts

for the sixty concerts in America were less than a Paderewski has drawn in a week. In many cities of large size where to-day a dozen stars in the musical world can command capacity audiences, this famous pianist-composer and conductor, who ranked with Liszt and Rubinstein, was welcomed by a beggarly array of auditors. Fancy a Von Bülow playing in musical Boston to a \$400 house! New York did not give him much better treatment until the end of the tour, when the public began to realize that one of the four greatest musicians of the nineteenth century was at its very doors.

After von Bülow came that illustrious pianist, Mme. Essipoff. She, too, came under Mr. Wertheimer's direction and again William Steinway was the good Samaritan to prevent disaster. The critics raved over Essipoff, but it was impossible to fill the hall even with complimentary tickets.

It was at this period and under such conditions that Rafael Joseffy ventured to tour this country, and he alone of his illustrious colleagues remained here long enough to benefit from improved musical conditions. But I have always believed that had Joseffy delayed his visit to America until the early years of the twentieth century he would have had a vogue as great as that of any pianist in musical history and would also have become immensely rich in a few years. However, Joseffy was never "money mad."

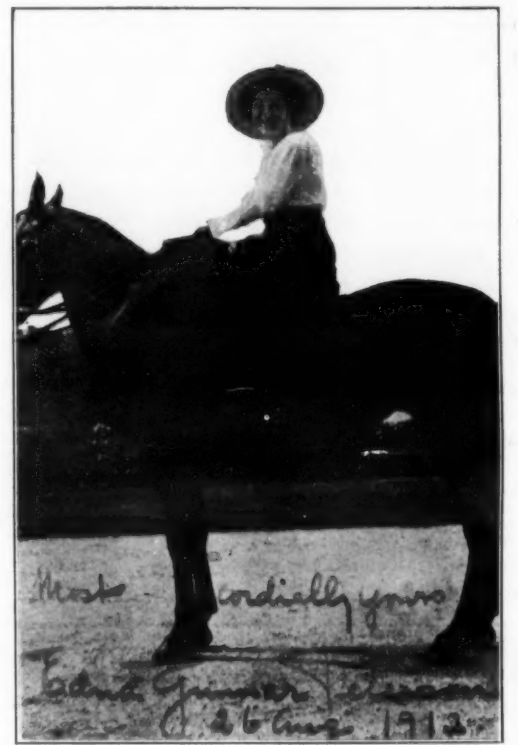
Even as recently as fifteen years ago the public was indifferent to the efforts to bring before it the greatest in music. At that time my brother and Henry E. Abbey brought over two tremendous figures of musical Europe in Eugen d'Albert and Pablo Sarasate. My brother figured it out

this way: that if the public wanted Rubinstein and Wieniawski to come back here so much it would not permit two such artists as d'Albert and Sarasate to suffer a lack of patronage. Everything was done to make this tournee prosperous. I feel warranted in saying that America will not look upon the like of Sarasate in this century, and as for d'Albert, like all of the others, he has been decidedly reluctant to visit America again. Still it is possible that we may have an opportunity soon to learn whether a later generation will accord to d'Albert that appreciation which was severely denied to a duo of virtuosi such as may never be matched, for it is not the custom in these times to waste the fame and artistry of two great musicians when one will suffice to attract. It may be, too, that Americans prefer to worship at the shrine of one great individuality; in fact, there were many who believed that had either Rubinstein or Wieniawski ventured here alone he would have drawn singly more than the colossal combination did. But this view does not hold when we consider that when Theodore Thomas's Orchestra was combined with the two celebrities, it was impossible to obtain seats two days after the advance sale opened.

Sarasate and d'Albert did not draw as well as Rubinstein and Wieniawski, despite the fact that their advent was more than two decades later.

The only pianist who attracted the public of long ago in a manner commensurate with his or her artistic caliber was Teresa Carreño, and here we have an artist who returned to this country recently after a long absence, her art fully matured. Yet her vogue apparently was not as great as it was forty years ago when she and Sauret drew all New York to Steinway Hall. Truly it is a complex subject. Perhaps the public of to-day is, after all, attracted more by the distinctly sensational than by the merely musical.

OUTING FOR EDNA GUNNAR-PETERSON AS A HORSEWOMAN



Edna Gunnar-Peterson, the Chicago Pianist, at Bad Heringsdorf, Germany

After a season of rest in Bad Heringsdorf on the Ostsee, during which she indulged herself liberally in her favorite sport of horseback riding, as shown in the accompanying snapshot, Edna Gunnar-Peterson, the Chicago pianist, will spend a couple of weeks in London the guest of Dr. and Mrs. Frank Crane, with whom she will sail for America the latter part of September.

Detroit's Philharmonic Course

James E. Devoe, the local musical manager of Detroit, Mich., has sent out announcements of his Philharmonic course for Detroit's forthcoming season. The artists are Mme. Schumann-Heink, for October 29; the Flonzaley Quartet, for November 16; Mme. Alma Gluck, for November 26; John McCormack, for December 5; Mischa Elman, for January 16; Alice Nielsen, for January 28; Josef Lhévinne, for February 11, and Adeline Genée for April 8.

A young American soprano named Macbeth recently distinguished herself at one of the Casino concerts at Ostende.

VOCAL-VIOLIN RECITAL

Ethel Morris and Max Jacobs Applauded in Deal Musicales

The residence of Mrs. S. Borchardt at Deal, N. J., was the scene of a delightful musicale on Friday afternoon of last week when a joint recital was given by Ethel Morris, soprano, and Max Jacobs, the New York violinist, assisted by Ira Jacobs at the piano. The program follows:

Aria, "Ah, fors è lui," Verdi, Miss Morris; violin solo, (a) Serenade, Drlia, (b) Spanish Dance, Sarasate, Mr. Jacobs; (a) "May Morning," Denza, (b) "I Hear You Calling Me," Marshal, Miss Morris; violin solo, (a) "Caprice Viennois," (b) "Liebesfreud," Kreisler, Mr. Jacobs; Aria, "Vissi d'Arte," from "Tosca," Puccini; (a) "Elégie," Massenet, (b) "For You Alone," Gebl, Miss Morris.

Mr. Jacobs scored heavily in his two solo groups and won much applause, interpreting the Kreisler numbers with much spirit and charm, while his performance of the brilliant Rehfeld dance created a strong impression. After each number extras were demanded. Miss Morris has a beautiful soprano voice and handles it with much taste, showing a strong feeling for the dramatic, as was well exemplified in the "Tosca" aria. Mr. Jacobs supplied a sympathetic obbligato in the Massenet song.

TOUR FOR MISS KINZEL

Soprano, Formerly of Boston, Under W. R. Anderson's Management

Bertha Kinzel, soprano, formerly of Boston, will enter the concert field in New York under the management of Walter R. Anderson. Miss Kinzel is not unknown as



Bertha Kinzel

a concert artist since she has been appearing publicly in and near Boston for the past two years.

Her most important work has been a tour with the Boston Festival Orchestra, in New York and Pennsylvania, under the direction of Emil Mollehuier, a tour which resulted in re-engagements for recitals. In addition to this tour she has sung with such societies as the Albany Festival Association, the Ithaca (Cornell) Festival, the York Oratorio Society, and in much con-

cert and recital work in and near Boston.

Miss Kinzel, coming to New York last May, succeeded Anna Case, of the Metropolitan Opera Company, as soprano soloist at the West Park Presbyterian Church. Miss Kinzel is a lyric soprano. Her voice is flexible, is technically well-developed and is of extensive range and good quality.

A New Griswold Story

Among other things that Putnam Griswold, the Metropolitan basso, is bringing from Europe is a story he heard in Berlin, though it has to do with a farmer in Vermont. The granger in question, who lives in a section of the Green Mountains where automobiles are fairly familiar, but motorcycles as yet but little known, was walking along a road when he jumped aside just in time to escape being run down by a touring car. Unfortunately, a motorcycle came tearing along in the dust behind, catching the farmer amidstships. Picking himself up, he exclaimed, somewhat dazedly: "Gosh! I didn't know the pesky things had colts!"

Mme. Soder-Hueck's Studio Opens

Mme. Ada Soder-Hueck, the New York vocal teacher and coach, has returned to the city after a few weeks' vacation in the country and has resumed her classes at the Metropolitan Opera House studios. All of last season's pupils are again studying with Mme. Soder-Hueck and she has enrolled also a number of professionals who are coaching with her for concert and operatic appearances.

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HEALTH IN ITS RELATIONS TO SINGING

By DR. EDWIN F. BOWERS

[Note: The data for this article were kindly furnished by Signor Umberto Sorrentino, the famous operatic tenor and concert singer.]

THE great Rossini contended that to be a good singer demanded three things: "Voce, voce, e voce"—"Voice, voice, and voice." This axiom has never been discredited, yet to sing with power and precision something of still greater importance is necessary—perfect physical health.

Lacking a robust physique, with diaphragm and trans-abdominal muscles under virile control, no singer, though having a voice to charm the stones and trees, can ever hope to achieve success.

Therefore, eat wholesome food, get an adequate amount of sleep and adopt a routine method of living. Agreeable diverting exercise is also helpful. The use of tobacco in any form is extremely harmful because of irritating action of the smoke and nicotine upon the vocal cords. Of late years the necessity of expert

medical advice for conditions peculiarly affecting singers has been recognized, and many well equipped physicians have adopted this work as a specialty. Dr. Acerbi, of Milan, Italy, was the first of these specialists to make a diagnosis of throat trouble in singers by using the musical scale.

His method is to have the patient sing the various notes of the scale, studying each individual note with reference to its physiological qualities. Through slight deviation in resonance of certain tones he is able to locate physical mal-condition and make a diagnosis as to its origin in chest, lungs, vocal cords, larynx or the nasal passages and direct his treatment to the particular organ effected, thereby facilitating the recovery.

This procedure is followed to a very limited extent in America, one well-known New York throat specialist having taken it up lately with extraordinary success.

A Suggestion for Overcoming Nervousness

Those who are inclined to be extremely nervous when singing would do well to adopt a little suggestion from Signor Ciapini, formerly one of the greatest baritones of Italy and the first to interpret the rôle of Renato in Verdi's "Masked Ball."

He advocated that immediately before singing the vocalist should inhale deeply several times and then relax, preferably by sitting down and hanging the arms limply at the side. This makes for "smoothness" and a more accurate focus. The voice will be freer, better poised, more powerful, and devoid of distressing tremolo.

Of course there may be a slight amount of nervous tension, but it must be under absolute control. Without it the singer will be methodical, phlegmatic and passionless.

Nervousness inhibits the secreting power of the salivary glands, causing distressing dryness of the mouth. To overcome this Signor Sorrentino recommends that a small granule of salt be dissolved under

the tongue before singing. Caruso finds it of advantage to chew a piece of apple, rejecting the pulp. This facilitates the flow of saliva and affords almost instant relief.

The singer should avoid speaking much on the day he sings. Rest and serenity give him stamina and endurance, and the courage to face the Spirit in Front—his imaginary enemy, The Public. This is the ghost which even the most stout-hearted occasionally conjure up, whose fearful lineaments of fright, and whose myriad eyes burn themselves into his quaking soul. However, familiarity usually breeds self-possession.

What Is Success?

The singer is often asked, "What is your criterion of success?" It is conceded that when an artist can command the applause of the galleries his success is assured. One great—or clever—enough to capture and hold the interested attention of those critics in the cheaper seats is practically certain of securing the approbation of the parquet and boxes.

Many different opinions exist as to the method of attaining this "consummation devoutly to be wished," but Horace has given us the clue. Paraphrase his "Mens

sana in corpore sano" to "Vox sana in corpore sano."

If a singer hasn't a sound body he had better make it sound if he would hope to attain any degree of success. If he has a perfect physique, is possessed of intelligence, perseverance and temperament and is willing to work like a galley slave for weary years he may "arrive."

These are the real and fundamental "secrets"—the secrets which enable the world-famous virtuosi to inspire millions, to lift the work-weary or despairing above all the cares, annoyances or burdens which life imposes and bring joy, hope and rest in their stead.

DR. EDWIN F. BOWERS.

Christine Miller with Chicago Mendelssohn Club

The Chicago Mendelssohn Club will have the assistance of Christine Miller and the Thomas Orchestra in the presentation of Brahms's Rhapsody at its concert of next February 20 in Orchestra Hall. This is Miss Miller's second appearance as soloist with this splendid organization.

Arthur Nikisch has decided to give all of the Beethoven symphonies at the Leipzig Gewandhaus concerts this season.



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Bureau of Musical America,
5 Villa Niel, Paris,
September 7, 1912.

THERE is a tradition that the memory of great men lasts but nine days in the newspapers after their death. But Massenet is a striking exception. Music papers abound in reminiscences and articles concerning him, while the big dailies find a little space to devote to him every day. So great and so truly French was this man's genius that he is worshipped by all alike.

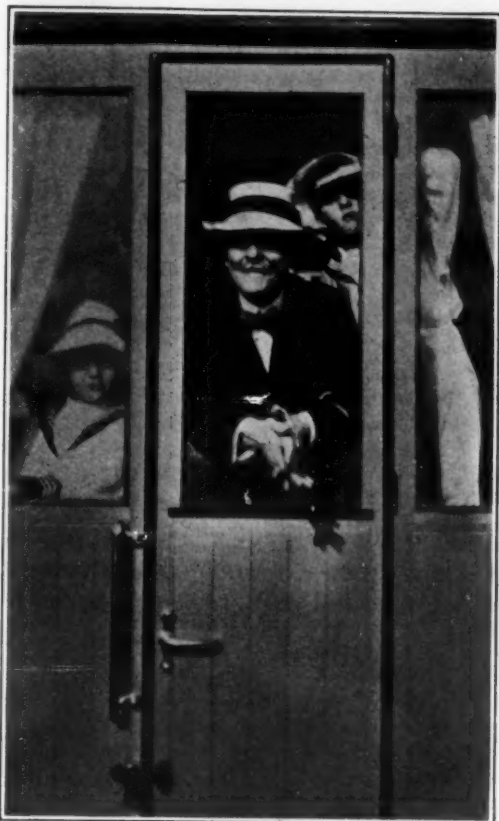
Massenet's pupils, headed by Charpentier, Reynaldo Hahn and Xavier Leroux, have organized a movement to raise a statue to the late composer. Subscriptions for this monument are received at the *Ménestrel*, 2 bis rue Vivienne, Paris. Several dailies have instituted a referendum among the public to designate the style of the proposed monument, the site and the sculptor. The general opinion seems to be that the *Cours la Reine*, which saw *Manon*'s romance nearly two centuries ago, would be a fitting site, while the monument should represent a bust of Massenet on a pedestal, and, sitting on a bench beneath, *Manon* with her traveling basket.

M. Carré, director of the Opéra Comique, wishing to honor the great composer, many of whose works first saw the footlights in his theater, decided to devote the opening night of the Opéra Comique last Saturday to a production of "Manon." Mme. Marguerite Carré herself sang the title part.

After the second act she took up a collection, the proceeds of which will be turned over to the committee on the Massenet monument.

Like the Opéra Comique, the Gaité Theater will inaugurate its Winter season with a gala performance of one of Massenet's works, "Hérodiade," of which this will be the 100th performance.

Among the important works left by Massenet and which had not been produced at



George E. Shea and His Two Sons in the Funicular at Brunnen, Switzerland

the time of his death is a four-part song entitled "La Vision de Lotti." This work was to have been conducted by the master himself and interpreted by Muratore, Danges, Louise Grandjean and Lucie Arbell last June in Paris. Owing to the composer's illness this production was postponed.

Campagnola's American Engagement

Andreas Dippel announces the engagement for the Chicago Grand Opera Company of Leon Campagnola, the tenor, for twenty performances next January and February. Signor Campagnola sang for four seasons in Paris at the Grand Opéra and will sing in French and Italian in New York, Chicago and Philadelphia.

"Le Moulin Silencieux" ("The Silent Windmill"), a lyric drama in three acts from the original by Sudermann, will probably be produced at the Opéra Comique this season. The composer is Victor Gallois, first grand prize of Rome, and the librettist is Jean Renouard.

Josef Vecsei, the pianist, gave a recital last week at Aix-les-Bains by request of the King of Greece. The King was so pleased that he invited Vecsei to give a recital at Athens next Winter.

The marriage of Walter Morse Rummel, son of the pianist, Frantz Rummel, with Thérèse Chaigneau, the pianist and member of the noted Chaigneau Trio, was celebrated recently in Paris. They are spending their honeymoon at Trebeurden, a little seaport on the coast of Brittany.

Mrs. Frances Helen Humphrey, of Buffalo, has just left for America after a prolonged stay in this city.

Successor to "The Sleeping Beauty"

The first performance was given last week at the Theater of Aix-les-Bains of a new one-act lyrical comedy entitled "Le Cœur Dormant" ("The Sleeping Heart") a fitting epilogue of "Sleeping Beauty and the Beast." The libretto is by Jules Méry, secretary of the Monte Carlo Opera, and the music is due to Philippe Bellenot.

The "plot" is as follows: The *Devil*, enraged at the breaking of the spells and at the awakening of the *Beauty*, determines to prevent the *Prince* awakening love in the heart of the *Princess*. The *Prince*, unable to awaken the "sleeping heart," is in despair. The *Devil* then offers to grant him the love of the *Princess* if he will consent to lose his sight. The *Prince's* love is so great that he accepts this bargain. As the *Princess's* heart awakens the *Prince's* eyes grow dim. But the *Princess*, saddened at the plight of her lover, weeps to such an extent that he regains his sight



Madier de Montjau (Seated) and Kiesgen, Posing in Their Paris Office for a "Musical America" Photographer

and the wicked *Devil* is doomed to sleep for a hundred years.

George E. Shea, the noted American baritone, is spending the Summer in Switzerland with his wife and two sons, after a prolonged illness which kept him from the public eye for some time. He has now recovered complete health and is once more in full possession of all his remarkable vo-

edly recalled. Hers is a beautiful voice, having an individual quality, pure, supple, and of extended range. She sings with facility and brilliancy and she displays excellent training."

Oscar Seagle gave an interesting reception at his home the other evening. Among those present were L. E. Behymer, the Los Angeles impresario, on his way home from Bayreuth; Mrs. Le Grand Reed, Mr. and Mrs. Campbell-Tipton, Mr. and Mrs. Arthur Alexander, Mr. and Mrs. Ross David of New York, Miss Bogle, Miss David and Miss Saville.

Mr. Seagle sang an old French song, "Tambourine," Chausson's "Colibri," an aria from Massenet's "Roi de Lahore," and Rachmaninoff's "Der Frühling Nacht." His delightful entertainment was highly appreciated by his attentive and musical audience. His voice was pronounced to have gained remarkably in quality since his American tour when it was already a wonderfully rich baritone.

An Agency with American Connections

Americans coming to Paris will be interested to learn that there now exists what may be termed a "reliable American" musical agency in this city. This organization is known as "Madier de Montjau & Kiesgen." It is American, inasmuch as one of the partners, Madier de Montjau, is married to an American, has enjoyed extensive business experience in America and in that the firm is the Paris representative of the New York manager, Loudon Charlton.

This firm represents such notabilities as Camille Chevillard, Harold Bauer, Albert Geloso, André Hekking, Maurice Dumesnil, André Dorival, and the Chaigneau Trio. Besides organizing tours throughout Europe for these artists during the coming season they have also arranged appearances for Clara Butt and Kennerley Rumford.

M. Kiesgen, the junior partner, is a noted violoncellist and as such had won much fame before entering the managerial field. His activities in this field are greatly enhanced by the support of his uncle, Camille Chevillard, the noted conductor of the Lamoureux Concerts, whose reputation spreads far beyond the confines of the French Republic.

Madier de Montjau is the son of the late orchestra leader of the Paris Grand Opéra and of Fursch-Madi, who starred at the Academy of Music, New York, in the old days under the Mapleson management and at the Metropolitan under Abbey and Grau. His wife, Etta Madier de Montjau, formerly of New Orleans, is a soprano of talent. She has starred in Chicago, Boston, New Orleans, Kansas City, St. Louis, Philadelphia and other large American cities, besides having sung in repertoire throughout Europe, where she has enjoyed an enviable reputation.

Hotchkiss Street's Summer

George Hotchkiss Street, the noted American singing teacher, who has made Paris his home, is spending the Summer at Aubazine, a delightful little village in the heart of France, in the Department of the Corrèze. He has gathered around him several of his pupils and the villagers take much interest in the singing lessons which are often given in the open.

DANIEL LYNDY BLOUNT.



Maurice Ravel, the French Composer

cal powers. He is returning shortly to Paris to resume his class which comprises pupils from every quarter of the globe and in particular from the United States. Mr. Shea is married to Céline Chais-Bonheur, the famous French contralto, who has had marked success in her operatic engagements in America, notably at Boston and New Orleans.

Mr. Shea and his family visited Brunnen and Lugano, where they made a prolonged stay. They were the guests there last week of Louis Lombard, the famous American financier, philanthropist and composer. Among Mr. Lombard's other guests on this occasion were Mr. and Mrs. César Thomson, Gabriel Fauré, Ernest Consolo, Mme. Consolo, Mr. and Mrs. A. J. Goodrich, Mme. Hasselmans.

In the marvelous music room of Louis Lombard's Castle of Trevano Mme. Shea delighted her hearers with her singing, while Mr. Lombard contributed to the entertainment by playing excerpts from his beautiful romantic opera, "Erisifolia."

American "Manon" at Dinard

Esther Peterson, the American soprano and a pupil of Oscar Seagle, has just scored a brilliant success in "Manon" at the Dinard Opera. Commenting upon the performance the *Daily Mail* said: "The enthusiasm was great and spontaneous. After each act Miss Peterson was repeat-

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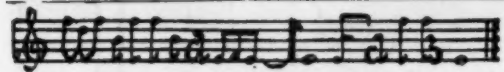
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THE name of Roger-Ducasse is hardly familiar to Americans yet, for, if we mistake not, the only work from his pen which has been performed here is an orchestral suite which Max Fiedler brought out with the Boston Symphony Orchestra a few seasons ago.

Among the novelties of A. Durand & Fils, the French publishers, is Ducasse's Quartet in D Minor,* for two violins, viola and violoncello, which proves to be a work of interesting character. Let it be understood that it is ultra-modern to the last degree; and yet M. Roger-Ducasse has the ability to carry a thematic idea through numberless settings, convolutions, metamorphoses, harmonic, melodic, rhythmic and what not, and give the hearer a sense of that same kind of cyclic development which one finds in the classicists. There is exhibited, in short, a degree of mastery that compels admiration.

Needless to say, it is of almost super-human difficulty to perform and will require months of rehearsing for a satisfactory performance. The first movement *modéré, mais décidé*, D minor, common time, is forceful and brilliant. In the second *Pas vite et très rythmé*, A major, common time, one finds a movement, intermezzo-like in manner. Excellent use is made of the left-hand *pizzicato*, while the right-hand draws the bow on other notes, a device which the composer has employed with much ingenuity.

The slow movement, *Très lent*, says a great deal in a sort of non-committal way. Harmonically it rises to stupendous outbursts against what our ears have learned to respond to and yet it seems sincere. The Ravel Quartet is more pleasing, but this work is a finer conception. One of M. Roger-Ducasse's extraordinary effects is obtained in this slow section where in 6/4 time the 'cello plays the theme in quarter-notes, the viola murmurs an accompaniment in thirty-second notes, the second violin in sixteenths and the first violin in sextoles. It is unique and worthy of mention, as is the baffling chromatic ending of the movement, built inside, as it were, of a pedal—E flat, B flat and suspension E flat.

On the fly-leaf of the score one reads, "A mon maître, Gabriel Fauré, profondément, Roger-Ducasse," and as a tribute to M. Fauré the composer has written his last movement on F-A-U-R-E or in our musical nomenclature F-A-G-D. This is a very "unbeautiful" theme, to be sure, but few indeed are the names or initials of names that musically translated give inspired thematic material! What one admires, however, is the management of these four notes by the composer. It is little short of masterful, the way it is done; at once alternating chords are heard the top notes of which spell "Fauré," or the 'cello sings "Fauré" on its vibrant C string or in counterpoint with the second subject given out in the first violin, the viola states "Fauré" with complacent mien. And the last three measures actually spell "Fauré" twice more, once, as it were, in augmentation and once in diminution!

The work is surely a piece of craftsmanship of the highest order. It may lack melodic beauty and emotional appeal, but as tonal architecture, as a crashing example of contrapuntal writing of this twentieth century it takes very high rank. It would be a splendid novelty for the Flonzaley Quartet on its coming American tour.

*QUARTET IN D MINOR. For Two Violins, Viola and Violoncello. By Roger-Ducasse. Published by A. Durand & Fils, Paris, France. Price, Miniature Score, 3 fr.

AMONG the new issues of Arthur P. Schmidt, the Boston publisher, a new sacred song by Bruno Huhn, "Be Glad, O Ye Righteous"† attracts attention as a remarkably fine piece of writing. Mr. Huhn has a positive genius for conceiving themes that are direct and virile in their makeup, and yet he is able to handle them so that they carry a distinct message. This song is especially fine and is an important contribution to the library of the church-singer. The logical manner in which voice-part and accompaniment are joined, the musicianly writing and the effective manner in which the voice is treated command immediate respect and admiration and insure the

song a successful reception by singers throughout the country. It is inscribed to Susan Hawley Davis and is published in three keys, high, medium and low.

†"BE GLAD, O YE RIGHTEOUS." Sacred Song with Piano or Organ Accompaniment. By Bruno Huhn. Published by Arthur P. Schmidt, Boston, Mass. Price, 50 cents.

TWO compositions and a transcription by Emiliano Renaud, a Montreal pianist, deserve passing attention. There is a Berceuse in G Flat Major, which is frankly melodious without uttering a measure that goes beyond the pale of the conventional and a "Vieux Menuet" which shows a contemporary composer writing with noteworthy success in the old style. There is a passage in the trio, however, the seventeenth and eighteenth measures of the B flat major, which cannot be what the composer has intended and sounds as though due to an error in engraving. If M. Renaud has consciously written these measures he should change them in his next edition, as they mar the effect of the piece; the tempo is not rapid and the effect is distinctly annoying and furthermore has no *raison d'être* theoretically. These compositions are not difficult to play, despite a short cadenza in the Berceuse.

In transcribing Schubert's "Ave Maria" Mr. Renaud has done fairly well, but the transcription which Franz Liszt left us is so fine and makes the wonderful melody so resplendent on the keyboard that a further setting seems almost unnecessary. The present transcription is in D flat major and is free in scheme; the latter half is a trifle elaborate and smacks a bit of virtuoso display rather than of serious musicianly transcribing. It is inscribed to Mark Hambourg.

§BERCEUSE "VIEUX MENUET." Two compositions for the Piano. By Emiliano Renaud. "AVE MARIA." Song by Franz Schubert. Transcribed for the Piano by Emiliano Renaud. Published by the White-Smith Music Publishing Company, Boston. New York, Chicago. Prices, 50 each, the last, 80 cents.

FROM the press of Carl Fischer, New York, come three songs|| by Max Heinrich, well known as a *liedersinger* and teacher. They are "To Thy Child," "A Song of Love" and "The Twinkle in His Eye."

A careful examination of these songs fails to reveal anything in their makeup that breathes other than ideas that we have already had from greater composers in the past. "To Thy Child" has a Schumannesque tinge, but would be more attractive were the accompaniment written with more care and less muddy coloring. "A Song of Love" has moments of charm but does not arrive at any particular point, while the last song is utterly banal in poem as well as in music.

They are issued for both high and low voice in splendid editions.

||THREE SONGS FOR A SOLO VOICE. By Max Heinrich. "TO THY CHILD," "A SONG OF LOVE." Price, 50 cents each. "THE TWINKLE IN HIS EYE." Price, 25 cents. Published by Carl Fischer, New York.

AN effective sacred song by Florence Newell Barbour, an American woman who has written some attractive music in the past, is "Where Thy Treasure Is,"‡ published by Carl Fischer, New York. It is written with fluent melodic expression and gives the voice good opportunities; the final portion, *Maestoso, molto espressivo*, rises to a stirring climax on the words "Thy Heart," from which the climax recedes to the close, which is made *pp*. The composer shows good taste in doing this, as a sacred song is better suited to end quietly than in a brilliant or forceful manner, as the latter is liable to remind one of the theater, which surely has no place in the church.

It is published in three keys, high, medium and low. A. W. K.

‡"WHERE THY TREASURE IS." Sacred Song with Piano or Organ Accompaniment. By Florence Newell Barbour. Published by Carl Fischer, New York. Price, 50 cents.

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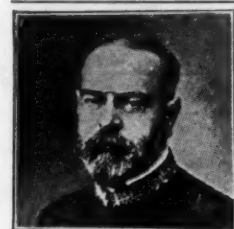
NEW ORLEANS, Sept. 16.—It was announced to-day that Caruso would sing in this city for a week this Fall with the New Orleans French Opera Company. He will be supported by the full strength of the organization, including Mlle. Charpentier.

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ADELAIDE ADDS ITS TRIBUTE TO CISNEROS

More Australian Successes for Prima
Donna and Her Concert Party—
Much American Music Given

ADELAIDE, AUSTRALIA, August 6.—The concert given on Saturday evening by the de Cisneros concert party added one more triumph to the long list of the American contralto. Mme. de Cisneros received an ovation when she appeared on the platform and the audience's enthusiasm was maintained throughout the long program of eighteen items and thirteen encores.

The program presented Mme. de Cisneros in the "Seguidilla" from "Carmen," Stephano's Air from Gounod's "Romeo et Juliette," to which she was compelled to add Charles Gilbert Spross's "Will o' the Wisp" and the "Valkyrie Shout," Bartlett's "A Dream," Nevin's "Rosary," Mary T. Salter's "Cry of Rachel" and a group of Tosti's songs. She was in brilliant voice and gave both the lyric and dramatic things with proper interpretation, infusing much individual thought into her work. Among her other encores were Frank Tours's "Mother o' Mine" and "Come Back to Erin."

Paul Dufault, who so ably assisted Mme. de Cisneros on the tour, scored heavily in the Handel aria, "Sound an Alarm," to which he added as an extra Harriet Ware's "Boat Song." Later in the program he sang the duet from the "Tales of Hoff-

mann" with Mme. de Cisneros, their voices blending with lovely effect and calling forth great applause. Mr. Dufault's final group was made up of two Nevin songs, Pfeiffer's "Malgré Moi" and Bruno Huhn's "Invictus," a song which has earned the approval of all the leading cities in this country.

James Liebling, 'cellist, added to the interest of the program by playing compositions of Rubinstein, Dvorak, Godard and Popper.


Yesterday afternoon's concert was again highly enjoyable. Mme. de Cisneros gave splendid renditions of Hùe's "J'ai Pleuré en Rêve," Martini's "Plaisir d'Amour" and Lemaire's "Vous Dansez, Marquise." She was likewise successful in Schubert's "Serenade" and the Bach-Gounod "Ave Maria," to both of which Mr. Liebling added a 'cello obbligato. Splendid dramatic work was done in the aria, "O Don Fatale," from Verdi's "Don Carlos," after which the audience fairly cheered the prima donna.

Mr. Dufault was heard in the "Arioso" from Bemberg's "Jeanne d'Arc," and a group of English songs by Goetz, Nevin and Homer, being in fine voice and singing with intelligence and musicianly skill.

Mr. Liebling's offerings on this occasion were a Chopin Nocturne, Victor Herbert's "Petite Valse" and Fitzenhagen's "Perpetuum Mobile," a Berceuse by Max Liebling and a Valse Scherzo of his own composition, in which he was heard to advantage.

Florence Mulford's Teaching Time Well Occupied

Florence Mulford, contralto, who returned from a vacation in Maine and at the Thousand Islands the first of September, opened her Newark studios at No. 1104 Broad street, on September 16, with an enrollment which immediately occupied all of her teaching time. Mme. Mulford's recognition as a teacher of voice has closely followed her reputation as a singer. Since she opened her studios in Newark her teaching has rapidly grown until last season she gave more than 100 lessons a week to pupils from all parts of New Jersey. In her first week of this season seventy-five lessons were given. The usual musicales will be given during the season. Mme. Mulford will also continue her concert work, filling important engagements which have been booked for her.



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THE HERALD, Gloversville, N. Y. Said on Sept. 10, 1912

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Paul Althouse, Tenor, and Frederic Martin, Basso, at Zenobia Lake Park

Paul Althouse, tenor, who is to be at the Metropolitan Opera House this Winter, was one of the soloists at the Zenobia Lake Park festival (New Hampshire) held this Summer under the direction of E. G. Hood, who also directs the Nassau and Manchester, N. H., festivals. The choruses from these two cities and from Lowell and Lawrence, Mass., were employed and the Boston Festival Orchestra played the accompaniments.

Mr. Althouse appeared in the two miscellaneous programs and in the two concerted works, the "Messiah" and the "Golden Legend." The concerts were given in the open air theater and were so successful that the festival will be a permanent Summer affair. Mr. Althouse was eminently successful in his singing and his voice was audible to every one in the large audience in spite of the difficulty of singing in the open air. He was heartily applauded and recalled after his solos and received favorable comments because of his excellent style and the quality of his voice.

NEW CINCINNATI CHORUS TO PRESENT "CREATION"

Pageant Society Organized as Result of
Production of "Darkness and Light"
Given Last Spring

CINCINNATI, Sept. 21.—A new organization which Cincinnati will hear this season is a large mixed chorus, known as the Pageant Choral Society, the outgrowth of the pageant, "Darkness and Light," given in Music Hall during March. Cincinnati, for many years, with possibly one exception, has been left entirely without adequate performances of the standard oratorios from one May Festival to another, and it is gratifying to know that this organization, designed to fill this need, is built on a solid foundation, the members of the chorus taking part solely for the love of the work, and even paying dues to

furnish the necessary money to carry on the work. Rehearsals will begin in the parish house of Christ Church Thursday evening under the direction of Edwin W. Glover, and the first work to be taken up will be the "Creation."

The enrollment at the Cincinnati Conservatory of Music, which has been unusually heavy during the last week, has served to emphasize the importance and beneficial results of one feature of conservatory life inaugurated many years ago by the head of the institution, namely, the Home Department. It is the work of this department to meet the new students as they reach the city, relieve them of the vexing details of travel and make them feel at home in the big building at Mt. Auburn. Work at the conservatory starts in real earnest this week. The orchestra rehearsals under Mr. Tirindelli will begin on Tuesday and the teachers in all departments have returned and are regularly established in their work for the year.

The Orpheus Club, under the direction of Edwin W. Glover, is planning a season of importance. The concerts will be given in the new Emery Auditorium.

One of the first musical affairs of the season will be a song recital by Alma Gluck, who will be heard on the evening of October 22. F. E. E.

Huss Pupil Appointed to Western Conservatory

Edwin Stodola, a talented artist pupil for five years of Henry Holden Huss, has just been appointed head of the piano department of the Central Conservatory of Music, St. Joseph, Mo., L. A. Kaufman, director. Mr. Stodola gave his first recital there on September 25.



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Ostsee Zeitung, Stettin.—In "Nel cor plu, non mi sento" of Paisiello, Mr. Klubansky showed himself to be a master of the Italian cantilena, and displayed his vocal and technical merits to the greatest advantage. In the following numbers from the "Italienisches Liederbuch" by Hugo Wolf, the artist surpassed even the highest expectations which the Italian composition had awakened.

Having returned from Europe, Mr. Klubansky will resume his position as instructor at the Institute of Musical Art, and will begin his private lessons at his studio, No. 212 West 59th St., New York. Tel. 2329 Columbus.



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NEW OVERTURE BY LISZT'S GODSON

Work of Francis Korbay Finds Approval at London Promenade Concerts—Korngold's "Snowman" Music Pleases—Few Events in Musical London Until Mid-October

Bureau of Musical America,
London, 48 Cranbourn Street, W. C.,
September 14, 1912.

IT looks as if October would be well advanced before there is any great amount of concert-giving in London and music-lovers must remain content with the Promenade Concerts for the present. However, these provide all the variety the most fastidious could desire and Queen's Hall is crowded every night with enthusiastic audiences.

The principal feature of interest at these concerts during the first half of the week was the first performance of a "Hungarian Overture" by Francis Korbay. The composer, who is a godson of Liszt, is particularly well versed in Magyar folk songs and his arrangements of Hungarian melodies are known practically wherever the English language is sung. His appearances, however, as a composer of orchestral music are rarer than they ought to be, and this "Hungarian Overture" is clearly the work of a man whose compositions we should hear more often than we do. Like so much of his godfather's music, the "Overture" is based principally upon Hungarian rhythms and the so-called Hungarian scale, and the effect is naturally very passionate and striking. The orchestration is skilful and highly appropriate, and the composition is most exhilarating. It quite caught the fancy of the audience which attempted to get the entire number repeated, though without success.

On Thursday evening there were two novelties—an Elegy, for organ, strings and drums, by A. M. Hale, and an excerpt from Erich W. Korngold's pantomime music, "The Snowman." The Elegy proved impressive in a conventional way, in spite of occasional digressions from the spirit of mourning. It is thoughtfully written and effectively scored, especially where the organ and strings converge, the absence of originality being its chief weakness. As the work of a boy of fourteen the entr'acte from "The Snowman" shows remarkable maturity, not only in actual value tunes but in the way they are presented by the orchestra. The piece contained so much graceful and unpretentious music that it was a pity a more finished performance could not have been arrived at. It was, however, enthusiastically received, but the composer, though called for, did not appear.

Forthcoming Concerts

Mme. Melba will make her first reappearance in London after her successful operatic tour in Australia, at the Royal Albert Hall, on Saturday afternoon, October 5. M. Ysaye, Herr Bachaus and Edmund Burke will be associated with her. Subsequently the whole of this party will visit the principal towns in the provinces and Mme. Melba's tour will extend into December.

Mischa Elman will give his only recital this season at Queen's Hall on October 8, prior to his American tour, which will keep him away from England all through the Winter.

On October 15 a special concert has been

Arthur Philips with Volpe Orchestra

Arthur Philips, the American baritone who returned to America in the Spring and has since spent his Summer at his Summer home in Darien, Conn., has been engaged as soloist of the first New York concert of the Volpe Symphony Orchestra. Mr. Philips was one of the baritones of the London Opera Company and was heard in important rôles in the new London Opera House last season. Since his return to America he has sung several private recitals with astonishing success. He will make a concert tour during the coming season and will resume his operatic work the following Winter.

John Denis Mehan to Establish New Summer School at Sea Girt, N. J.

The Summer session of the Mehan Studios, which was held at Sea Girt, N. J., the past Summer, proved so successful that Mr. Mehan has decided to purchase a large house of about forty rooms at that resort and double his facilities for next Summer. Mr. Mehan is anxious that his pupils shall

arranged at Queen's Hall, consisting entirely of compositions by M. H. Bemberg. The soloists will be Maggie Teyte, John McCormack and Wilfred Douthett. Mme. Novello Davies's choir will also take part in the program.

Amy Hare will make her reappearance in London at Queen's Hall on October 24. She will be assisted by the Queen's Hall Orchestra, with Sir Henry J. Wood as conductor. The concert is under the special patronage of Queen Alexander. The program will include a pianoforte concerto by the Russian composer, Balakirew, played for the first time in England.

Mme. Carreño will begin her Autumn tour in England after a recital at Queen's Hall on November 6, and it is of special interest that this year she will celebrate her jubilee, as it is fifty years since her first appearance before the public as an infant prodigy eight years old. As Mme. Carreño will next year enter upon a lengthy tour in America she will not be available for England for nearly two years after this Autumn season. Eugen d'Albert, after a lengthy absence, will revisit England during the second half of November, when he will fulfil engagements in the principal provincial towns and give one recital of a Beethoven program in London at Bechstein Hall on Saturday afternoon, November 16.

The educative series of concerts for young people will be resumed at Æolian Hall October 12. The fact that a larger hall has been taken shows that the concerts are appreciated. They help to form the most important factor in musical life—an intelligent audience. An address, describing the music to be heard, will be given before each concert by Stewart Macpherson. There will be five concerts.

The London Ballad Concerts will be resumed at the Royal Albert Hall on October 19. The season—the forty-seventh under this management—will comprise five concerts before Christmas and four after.

Thomas Whitney Surette announces three of his valuable lectures on music for October. The first will be devoted to Bach, the second to Beethoven and the third to Brahms.

London Orchestra Season

The Winter program of the London Symphony Orchestra makes interesting reading. The first and second concertos, October 28 and November 11, will be conducted by Fritz Steinbach, under whose bâton are to be performed Brahms's C Minor Symphony and the Alto Rhapsody, the solo in the latter to be taken by Muriel Foster. The next two concerts, November 25 and December 9, are to be conducted by Sir Edward Elgar, whose "In the South" overture, "Enigma Variations," First Symphony, Violin Concerto and Introduction and Allegro for solo, string quartet and orchestra will be divided between the two programs. César Franck's D Minor Symphony is an interesting feature in the first of these. Steinbach will conduct again at the January concert, Hamilton Harty in February, Wassili Safonoff in March, and to look still further ahead, Mengelberg and Nikisch in May and June.

ANTONY M. STERN.

have all the comforts of home and shall at all times be as close to their studies as possible, and for this reason he will have a dormitory connected with the school. The class this Summer consisted almost entirely of teachers and professional singers, who came from all parts of the country to coach with Mr. and Mrs. Mehan, whose reputation in this capacity is well known. Five new pupils have already made application for next year's Summer course. The Fall term of the Mehan Studios opened at Carnegie Hall, New York, on September 23.

German Singers Close Sunday Park Concerts

Last of the Sunday concerts in the Central Park Mall, New York, was that of September 22, when the United German Singers, to the number of 300, led by S. Albeke, sang to an audience of about fifteen thousand, probably the greatest crowd of the season. Arnold Volpe's Orchestra accompanied the singers. The last open-air concert of the season takes place in the park Saturday, September 28.

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MME. VALERI AND HER SUMMER VISITORS



A Party of Musical Persons Visiting Mme. Valeri at Her Fire Island Home—From Left to Right: E. Valeri, Mrs. McClellan, Wife of the Throat Specialist; Mme. Valeri, Zetella Martin, Coloratura Soprano; Homer N. Bartlett, the Composer; Sig. Bonci, Brother of the Famous Tenor; Mrs. Dix, and, Seated, A. Valeri, Secretary to Alessandro Bonci

MME. DELIA VALERI, the teacher of singing, and Mr. Valeri, secretary to Alessandro Bonci, the famous tenor, have returned from a Summer spent at their cottage on Fire Island, L. I. During the vacation season the Valeris were joined by many well-known musicians from time

to time for week-end visits. Mme. Valeri has continued her classes at the Rockingham, No. 1748 Broadway. Among her pupils will be those who were heard in successful appearances last year and many others, some of whom have been sent to her by Sig. Bonci, who also examines the progress of Mme. Valeri's pupils.

"BOHÈME" AT COAST OPERA

Puccini Work Opens Lambardi Season in San Francisco

SAN FRANCISCO, Sept. 16.—San Francisco's musical public will be treated to an early opening of the musical season for next Sunday night the initial performance by the Pacific Coast Grand Opera Company will be given at the Cort. Puccini's "La Bohème" is the opera to be sung by the Lambardi troupe.

Conrad William Fuhrer, the gifted violinist, gave a difficult program on Friday night. He was assisted by Hilda Schloe, pianist. Mr. Fuhrer's performance of the Brahms D Minor Sonata, op. 108, was a

praiseworthy achievement. This was followed by the "Legende," Wieniawski; Sere-nade, Drla; "The Bee," Schubert, and Sonata in G Minor, Tartini.

The faculty recital of the California Conservatory of Music was one of the week's events. The several teachers taking part in the program are new members of the faculty: Frank P. Miss, pianist; Karl Griener, cellist; Ferdinando Cattadori, baritone; Rey del Valle, soprano, and Augusto Rovelli, flutist.

Especially pleasing to the audience was the playing of Mr. Moss. His presentation of the Bach-Busoni Prelude and Fugue in D Major was a feature of the evening. Karl Griener, cellist, also afforded pleasure by his playing of the first movement of the A Minor Concerto of Goltermann and the "Elfin Dance" of Popper. Mrs. Griener assisted at the piano. R. S.

Annie Louise David Begins Season

Annie Louise David, harpist, has returned to New York after a month spent in vacation in Maine. She began her season's appearances with two services at Grace Church. Her concerts last season numbered 126, but she will endeavor to limit her recital engagements to 100 during the coming season. She has already begun her teaching.

Mme. Lund Sings at Briarcliff

Mme. Charlotte Lund, soprano, ended her vacation with a recital at Briarcliff, N. Y., with the assistance of an orchestra directed by Lucius Hosmer. The program consisted entirely of French songs and so pleased the audience of over 400 that several of the songs were redemanded. Mme. Lund is especially successful in her inter-

pretation of French compositions, from the old folk song to the modern art song, though her programs for the coming season will contain songs chosen from a wide range in schools and style. Because of her success she has been re-engaged for a second recital at Briarcliff in October.

LARGER ARNAUD REPERTOIRE

Soprano Discovers Old French Songs for Costume Recitals

Mme. Anna Arnaud, the former prima donna and prominent teacher, who has been making a semi-vacation and semi-professional visit in Paris, will return to New York on October 15, to resume her teaching and to arrange for the coming concert season.

Mme. Arnaud, who has gained a distinctive following through her programs of old French songs and ballads of the sixteenth, seventeenth and eighteenth centuries, has found a number of old songs in France, which are new to New York, and which she will give in the costume of the period at her first New York recital.

Mme. Arnaud had much success in Paris as a teacher, a number of her pupils having made their debut on the lyric stage. The principal among these is Mme. Barrière, the wife of the flute soloist of the New York Symphony Society. Mme. Barrière earned big success at the Gaîté Lyrique, but she interrupted a brilliant career to follow her husband to America.

STUDIO IN GLOVERSVILLE

Valeda Frank Continues Granberry Instruction in Home City

Valeda Frank, one of the most gifted graduates of the Granberry Piano School, New York, has returned to her home city, Gloversville, N. Y., and has already opened



Valeda Frank

a studio there, having enrolled a number of piano students. Miss Frank will carry on in Gloversville the instruction in the Faelten System which she received at the Granberry School.

Miss Frank completed her studies last June and received her diploma at the commencement exercises. The young pianist appeared at several recitals at the school, performing large works, such as the Saint-Saëns C Minor Concerto and compositions of Beethoven and Schumann.

Edward Strong in New Position

Edward Strong, formerly well known in New York and throughout the country as a concert tenor, has been elected to the position of director of the Carleton College Conservatory of Music, Northfield, Minn. The registration for the season has surpassed all previous records. Under Mr. Strong's direction a fine concert course has been arranged consisting of a recital by David Bispham, one by Mary Hallock, pianist, a concert by the Dick Trio of Chicago, a "Messiah" performance in December and a faculty recital. Negotiations are now pending for a Spring festival in May which will enlist the services of noted soloists, chorus and full orchestra.

Gustav Becker Reopens Studio

Gustav Becker, the noted piano teacher of New York, returned to the city last week to resume his duties at his studio in Steinway Hall. Mr. Becker has taken a studio also at Aeolian Hall, in Forty-second street, and will devote part of his time to teaching in that building. He will be found on Tuesday and Fridays at Steinway Hall.

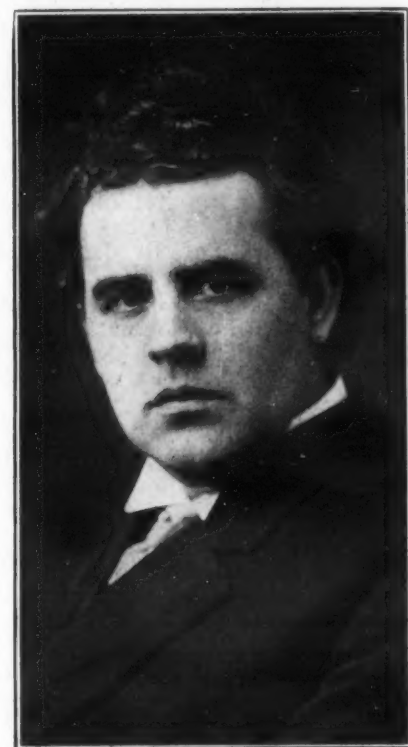
Song by Mary Helen Brown in English Programs of Kitty Cheatham

Mary Helen Brown was among the American composers represented on Kitty Cheatham's English programs, her song, "Rose Dreamed She Was a Lily," being one of the features of Miss Cheatham's London recital as well as of her appearance before the Queen of Spain.

DALMORES AS SEEN BY FRENCH CARTOONIST



Charles Dalmorès, the leading tenor of the Chicago-Philadelphia Opera Company, writes to friends in New York that he will return the middle of October to continue his operatic work in this country. Mr. Dalmorès has been spending the Summer at his home, Manoir du Cygne, in Coppet, Switzerland, where he has been indulging in various forms of athletic exercises. The cartoon reproduced above is the work of a prominent French artist.



MARCUS KELLERMAN
BASS BARITONE

Press Notices:

Minneapolis Tribune, Oct. 30, 1911.

It is always a pleasure to record the appearance of Marcus Kellerman with the orchestra. Kellerman is such a true artist, so totally devoid of personal or vocal affectation, so sure in his conception and so confident in interpretation, and endowed with such a rich, luscious and tremendous voice, that to hear him is to want to hear him again.

Kansas City Journal, Apr. 9, 1911.

Marcus Kellerman, a brilliant American bass-baritone, sang superbly Wotan's farewell and the magic fire scene from "Die Walküre."

Boston Post, Feb. 12, 1912.

Mr. Kellerman's performance was both brilliant and musicianly, and his singing was one of the most admirable features of the evening.

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CHICAGO FORTUNATE IN SUNDAY MUSIC

F. Wight Neumann's Concert Series to Introduce a Score of the Leading Artists and Other Managers Also Have Important Attractions

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Sept. 23, 1912.

F. WIGHT NEUMANN, just returned from his annual Summer jaunt in Europe, announces a series of Sunday afternoon concerts beginning October 13, which will continue weekly until April 20, and which will present about everything of consequence on the managerial menu for the American concert season of 1912-13. Mme. Schumann-Heink will be the alpha and the omega, and in between will appear Rappold, Olitzka, Georg Henschel, Zeisler, Gerhardt, Jomelli, Slezak, thrice Elman, four times Kneisel, with Chicago's former concertmaster Hans Letz in the second chair; Stokowski and the Philadelphia Orchestra; Dr. Kunwald and the Cincinnati Symphony; Sembrich and Alma Gluck and enough more to make this column look like the catalog of a booking agent.

The official announcement gives also a forecast of the patronage expected when it says that the Kneisel Quartet concerts will be given in the Studebaker since the re-finished and refurbished Music Hall, with its seating capacity reduced to five hundred, will be too small.

The Kneisels are also to make one appearance on the list of concerts given under the auspices of the Chicago Chamber Music Society. These will be given on Thursday afternoons in the foyer of Orchestra Hall, beginning on December 5 with the Chicago String Quartet. This organization will give six out of the eight concerts, the remaining date offering the Flonzaleys on January 30. These concerts are under the management of Wessels and Voegelé.

Under the same management there will be given another and competing series of Sunday afternoon concerts, which will contain two more appearances for the Flonzaleys, besides Ysaye, Godowsky, Clara Butt, Alice Nielson and Rudolph Ganz and others to be announced in the near future.

In order to pay tribute to Massenet, Conductor Stock has rebuilt the opening program of the Theodore Thomas Orchestra's season to include the Massenet suite, "Les Erinnyes." The Beethoven No. 4, a Bach suite and two Wagner excerpts complete the list.

Late Ravinia Park Music

Although the regular season of the Summer opera company at Ravinia closed two weeks ago with the traditional grand triple bill participated in by all of the members of the company, activity at this North Shore playground is far from terminated. Last Sunday there was a concert, for the benefit of the Lake County Tuberculosis Colony, given by Eva Emmet Wycoff, soprano, and a trio consisting of Priscilla Carver, pianist; George R. Jones, violinist, and Edwin J. Hiller, cellist. The program was comparatively modern excepting for the closing Mozart aria given with violin obbligato. "Le Soir," by Christiaan Kriens, also enlisted the assistance of the violinist. The Schütt "Episoden," for piano trio, is a florid, ultra-modern and yet grateful nov-

elty, but it must be classed as salon music. Its showiness will in time make for it a place in the repertory.

On Thursday evening, in Recital Hall, in the Auditorium, Arthur Frazer presented Frank Bibb in a program which was well arranged and certainly well played. There were numbers by Haydn, Brahms, Schumann, Beethoven, MacDowell, Debussy, Henselt and Chopin and the only complaint to be made was on the score of over-prodigality. Mr. Bibb is a young man of serious aims, however, and can be forgiven this excess of zeal.

A Saturday evening recital in Handel Hall brought forward Clayton Lunham, one of the promising of the younger tenors, in a cosmopolitan program which enabled him to display considerable vocal worth as well as marked interpretative possibilities. Several American songs were included in his offerings.

Encouraged by the success of his West Side Summer series, C. E. Watt has arranged a Winter series in the Sixth Presbyterian Church on five Friday evenings between October and April, in which he will be assisted by Milton B. Griffith, the choral club of the church and some seventeen Chicago artists.

The park commissioners are giving increasing attention to the musical needs of the children on the playgrounds. They advertise a civil service examination for October 12 for musical directors whose duty it shall be to organize and instruct orchestras and choruses and to conduct entertainments under the auspices of the park department of the city.

The Central Conservatory of Music, St. Joseph, Mich., has engaged Wayne Anton Blaaha as instructor in the violin department. Mr. Blaaha was formerly a pupil of Sevcik and has played in Pittsburgh and Philadelphia and more recently in Chicago.

Carolyn Willard, the Chicago pianist, who spent last year giving concerts in Germany, is back from a short vacation trip and has resumed work in her new studio in the Fine Arts Building. She is at work on several American programs which she will give both in this country and on her return trip to Europe.

Mme. Olitzka's Plans

Also returning from a very successful trip in the East is Mme. Olitzka, who after a few days at home will leave for the Toronto Festival, where she appears four nights with Mme. Galski, Mme. Fremstad and Mr. Martin in scenes from "Aida," "Lohengrin" and "Trovatore." Later, following her recital at the Studebaker, she is booked to appear in a number of Eastern cities.

One of the departments of the American Conservatory of Music which has been a successful feature of the work of the school since its beginning, is the Teachers' Training School, which opened for its twenty-seventh season last Saturday, with lectures by Victor Garwood and John J. Hattstaedt. The series of Saturday afternoon recitals will begin on October 5 with a program by Ramon Girvin, a violinist lately returned from three years in Berlin, and Charles LaBerge, baritone.

Sailing from London, on the 10th, via the *Cedric*, was Mme. Theodora Sturkow-Ryder, who is booked for a joint tour with Edmond Warnery under the Redpath auspices during October. On an afternoon program in London the Sunday before sailing she played the Mendelssohn F Sharp Minor Fantasia and a group each of modern French and Russian numbers and was most enthusiastically received.

Out of four hundred or more applicants Mary McFie, a pupil of William A. Willett at the Sherwood Music School in Chicago, has been selected as director of the department of music in the State University at Albuquerque, New Mexico.

The monumental exposition of violin playing by Emile Sauret, his "Gradus ad Parnassum," which has gone through many editions in Germany, is now appearing in a new and revised edition with English, French and German texts, from the house of Robert Forberg, Leipzig. Three of the five volumes have already made their appearance, and these three were recently received in Chicago bearing this inscription on the fly-leaf: "To my dear pupil and friend, Frederik Frederiksen, in remembrance of his affectionate Emile Sauret. London, August 1, 1912." Mr. Frederiksen first came to Chicago as assistant to Sauret, while the latter was at the head of the violin department in the Chicago Musical College. He has recently opened a new studio in the Fine Arts Building.

The Mendelssohn Club of Cleveland has engaged Marion Green, the Chicago basso,

as one of the soloists of this season. This makes the ninth appearance of Mr. Green before this club. His record of 180 engagements last Winter bids fair to be surpassed this coming season under the management of Harry Culbertson.

San Francisco's New Concertmaster

San Franciscans are especially concerned just now in the announcement of the engagement as concertmaster of the Hadley Orchestra of Adolph Rosenbecker, who for several seasons has been the head of the second violins in the Chicago Grand Opera Orchestra and who has by some of the opera officials been referred to as "assistant conductor." Mr. Rosenbecker has been a resident of Chicago since about the time of the memorable fire of '71 and was for several seasons the conductor of the Chicago Orchestra, which toured the country prior to the organization of the Theodore Thomas Orchestra. As a composer his work has been recognized in many quarters and as a theorist he has been the foster-father of a great many of Chicago's younger composers. As violinist, teacher, conductor and composer his years of service in the Middle West make the change to the Pacific Coast in his 58th year especially noteworthy. During the last few years he has been identified with the Chicago Conservatory of Music, of which Walton Perkins is the director, besides serving on the faculty of one of the large correspondence schools of music.

During the coming season in San Francisco Mr. Hadley will find at his right hand a man thoroughly schooled in orchestral routine and one to whom the orchestra can look with confidence. San Francisco's seeking of a thorough American for this post is also to be commended.

NICHOLAS DEVORE.

Arion "Kommers" to Returning Members of Brooklyn Sängerbund

The Brooklyn Sängerbund, lately returned from its tour of Germany, received a "Kommers" on September 21 from the members of the Arion Society. Congratulatory addresses were made by Max C. Budell, president of the Arion; Henry Fuehrer, honorary president, and Adam Fehmel, vice-president of the Arion. Response was made by August Nebel, president of the Sängerbund. Songs were sung by both choruses, including several "Kommers" songs written by members.

G. C. T.

ANNA MILLER WOOD'S PUPILS

Boston Contralto Will Bring Some of Them Back with Her from California

BOSTON, Sept. 23.—Anna Miller Wood, the contralto, who has been in California illustrating Thomas Whitney Surette's lectures on "Appreciation of Music" at the Summer session of the University of California, will begin teaching at her studio in the Pierce Building, Copley Square, October 7. Marie Estelle Milliet, soprano, of Los Angeles, and Eleanor Morris, of Palo Alto, will return with Miss Wood from California to continue their studies. Mrs. James Kelly, for many years the contralto soloist in the Temple Emanu-El in San Francisco, spent part of the Spring in Boston, coaching on repertoire with Miss Wood. Mrs. Kelly has just returned to San Francisco and has begun her teaching.

Wilhelmina Baldwin, teacher of singing in the State Normal School at Worcester, Mass., who has been coaching with Miss Wood in Boston for the last two seasons, recently gave a recital in Worcester, on which the press commented most favorably. Another of Miss Wood's pupils, Susan Leonard Brown, of Jacksonville, Ill., will have charge of the singing at Wesleyan Academy, Stanstead, Canada, this season. Nativ Mandeville, the coloratura soprano, who has sung with much success at Miss Wood's artist pupils' recitals, will spend the Winter in Paris.

Ethel Rowand, who has been taking a course in teaching from Miss Wood for two years past, was engaged to teach at the Summer session of the State Normal School at Emporia, Kansas, this season.

Eleanor Rosalie Thornton to Open Season in Worcester

BOSTON, Sept. 23.—Eleanor Rosalie Thornton, the pianist, has been engaged to play at the first recital of the season before the Friday Morning Club at Worcester, Mass., October 18. Miss Thornton, who is one of the younger artists of the city, has a considerable number of important engagements booked for this season. Her concert and recital work is under the direction of Mrs. Balch.

Aino Ackté's sister, known professionally as Irma Tervani, has been coming to the fore at the Dresden Court Opera in "Carmen" and "Tiefland."

ELEONORA DE CISNEROS

Leading Mezzo Soprano of the Chicago-Philadelphia Opera Company, 1910-1911-1912, and re-engaged for next season, 1912-1913

The SYDNEY MORNING HERALD on Mme. de Cisneros' farewell concert: "The concert tour of Mme. de Cisneros and the excellent combination got together by Messrs. Portus and Talbot came to a triumphant ending on Saturday night at the Town Hall. Singers and instrumentalists were at their best, and the night's entertainment was one that might easily have been the opening event of a season. And what a programme! In print it was long enough, yet an audience will never rest content with set pieces, no matter how many more times the performer is to appear; and when the insatiable demands for encore numbers were acceded to, over thirty songs and cello and pianoforte solos were given. In fifteen items Mme. de Cisneros herself was on the platform, lifting up her voice and throwing her heart into every one of them. She seemed to be enjoying the night greatly. And no wonder. Each time she sang the warmest recognition came from the large audience. When the last song was reached they could not let her go. She had sung the "Habanera" from "Carmen"—the character with which she will perhaps be best associated in the memory of theatergoers. The applause was thunderous. She sang Tosti's "Good-bye." It became a tempest. Several

times she appeared and bowed, kissing her hands repeatedly. Still another song. She gave them "Come Back to Erin," and the enthusiasm was overwhelming.

Again and again she came up the passage under the organ to the platform, and did her best to indicate that it was all over. They wanted one more, and finally the diva brought out the accompanist and sang a poetic gem—one short verse—"In My Little Garden," finishing with the words "And you are there!" with arms outstretched, in the dramatic gesture in which she has been so frequently seen on the opera stage. "I thank you with all my heart; I shall never forget you," she said at the finish.

All the popular items were included in the programme. Mme. de Cisneros' first number was "Softly Awakes My Heart," from "Samson and Delilah," which evoked a tremendous outburst of applause. There were additional operatic excerpts—the cry of the Valkyrie being one, and "Down by the Walls" ("Carmen") the other. The splendid voice was heard in Ethelbert Nevin's "Rosary," Schumann's "Ich grolle nicht," Tiriandelli's "Amore, Amore," and Spross's "Will o' the Wisp," among the many songs set down, so that the selections ranged over a repertoire surely satisfying enough.



AT PRESENT ON CONCERT TOUR THROUGH AUSTRALIA, giving:

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ZIMBALIST COMBINES WORK AND PLAY

Young Russian Violinist Busy Preparing for Another American Tour

EFREM ZIMBALIST, the Russian violinist whose tour of America last year was one of the chief features of the season, and who will return to this country for an even more extensive tour under the management of Loudon Charlton, is dividing his time between recitals, preparation of a repertoire which will include many novelties, and recreation. Much of his recreation is gotten on the athletic field, for Zimbalist is an ardent lover of the out-of-doors life.

In his many recitals last season Zimbalist was one of the few artists having the courage to present new works, some of them by comparatively unknown composers. Realizing the comparative ineffectiveness of the concerto, when played with piano accompaniment, Mr. Zimbalist rediscovered the Suite. In the days before the concerto the Suite was a much used form of composition, but with more modern days it has been neglected. Until Zimbalist searched modern violin literature for novelties the Suite was a practically unknown recital form. In his introduction of the Suite last Winter Zimbalist was heartily commended by the critics in that the Suite offered a more suitable form of expression for the piano accompanied recital than did the concerto, gave a much needed relief from the playing, and listening to, of hackneyed bravura pieces heard on every program, and by the public, because of the greater variety and modernity of the works offered.



Efrem Zimbalist, Violinist, Resting Prior to His American Tour

AROUSES LOS ANGELES FROM SUMMER SIESTA

Behymer's Return Sets Things Going—Mrs. E. M. S. Fite Now a Manager There—Another Musical Bureau

LOS ANGELES, Sept. 16.—The various musical managers in Los Angeles are girding up their typewriters for a busy season. L. E. Behymer's return from his European trip sets his office furniture humming. Without Behymer there has been musical stagnation in Los Angeles; now that he has returned we may again open up the piano and take down the old fiddle, shake up the bottle of pine tar and honey for the throat and clean the wheezes out of the cornet. No sooner had the busy little "B" struck town than he was away again to San Francisco to look after his preserves in that end of the State.

A new manager here is Mrs. E. M. S. Fite. She was a musical impresariess—how's that for a new one, good as "chair-woman," isn't it?—with office in Carnegie Hall, New York City. Coming to the coast for health considerations she, like all the rest of us, decided to stay. She is managing the western tours of Mme. de Cisneros, Arthur Friedheim, pupil of Liszt, Brabazon Lowther, baritone, and Dorothy Temple, soprano. Mrs. Fite has arranged fifteen dates on the Coast for Mr. Low-

ther from November to January. He will sing with the San Francisco Symphony Orchestra and a date may be made for the Los Angeles Orchestra. Mme. de Cisneros stops here en route from Australia and sings six programs in California. Miss Temple will be here in January and February and has twenty dates on the Coast.

Another supply house opened in Los Angeles for musical affairs is the Egan Lyceum Bureau. Not to mention its other attractions, it lists Fannie Bloomfield Zeisler, Bergen Marx Trio, an opera quartet, a concert company, Brahm den Bergh, pianist, recently with Calvé, and other artists. Soon the Music Teachers' Association will be in the field with a list. The public will have no paucity of musical pabulum this season.

The Music Teachers' Association announces that Mrs. Seidl Lawrence will manage the business end of its artists' bureau. An attempt is being made to secure the enrollment of all musicians in the association who desire public or private engagements. The expense is a dollar a month for enrollment, with a fifteen per cent. fee on engagements. The association also announces a series of eight concerts, at which each enroller is promised one appearance. Certainly the idea deserves the good words of all who would improve the financial status of the average concert performer.

When the Orpheum Orchestra features a Debussy suite, who can say that Los An-

geles theater music is not "advanced." This orchestra is in the lead in this respect and the work was given a good performance. There is no reason why the best—not the driest—music should not be heard in the theater. This talk of the public not enjoying good music is like that other drivel about "the tired business man"—all nonsense. He's not half so tired as the woman who does nothing all day long.

With Godowsky, Lhévinne, Méré, Arthur Friedheim and Bloomfield Zeisler announced for Los Angeles concerts this season there is no dearth of first class piano-playing in sight, especially as most of these will be heard in more than one program.

Arthur Alexander, recently organist at Christ Church and at the Auditorium, is now living in Passy, France. Archibald Sessions, also a former organist of Christ Church, is playing in Paris and Charles Bowes, formerly of the Unitarian Choir, is singing in the same city. W. F. G.

ADDITIONAL BACKING FOR NEW SPOKANE ORCHESTRA

Local Organizations Pledge Support to Symphonic Body Under Baton of Judson W. Mather

SPOKANE, WASH., Sept. 19.—Additional backing has been given to the organizing of the Spokane Symphony Orchestra by the support of the Rotary Club, the Men's Club, the Chamber of Commerce and various women's clubs. The plan includes an organization of forty-five men and the project is being backed by one hundred business men of this city.

The schedule of the orchestra includes five concerts at intervals of five or six weeks. Each program will introduce a specially engaged soloist. The personnel of the organization is now almost complete. Judson W. Mather has been unanimously elected conductor by the orchestra association.

Mr. Mather has conducted music festivals in the East with the Theodore Thomas Orchestra, as well as with the Minneapolis Orchestra and the late Pittsburgh organization. Since his coming to Spokane, three years ago, as an organist, he has brought a number of musical offerings to the city, including the Russian Symphony Orchestra, with whom he presented "Elijah" last year, aided by the Choral Union. Mr. Mather received the degree of Bachelor of Music from Oberlin College and he later took up postgraduate studies in Europe.

To Give Children's Song-Story Recitals

YONKERS, Sept. 20.—Emma K. Denison, a New York singer, interpreter of children's songs, is a guest at the home of Mrs. S. Evelyn Dering, No. 796 Palisade avenue. Miss Denison contemplates giving some of her unique song-story recitals in Yonkers this Winter, using as material for one of her cycles twenty songs from Mrs. Dering's book, "Child-Life in Song and Verse." Miss Denison's voice, according to Mrs. Dering, is singularly adapted to the work in which she specializes.

Engelbert Humperdinck is now vice-president of the Berlin Academy of Arts.

HESS HERE FOR SEASON

Tenor's Engagements Will Carry Him to Pacific Coast



Ludwig Hess, the Tenor, and a View of His Farm in Bavaria, Where He Spent the Summer

Ludwig Hess, the famous tenor, arrived from Europe last week on the *Victoria Luise* after a brief rest on his farm in Bavaria.

In addition to Mr. Hess's Eastern bookings, which are numerous enough to insure a successful season, his manager, Walter R. Anderson, is arranging a tour to the Pacific Coast. He will have numerous engagements with leading oratorio societies.

Mr. Hess's appearances last season with such organizations as the New York Philharmonic Orchestra, Volpe Orchestra, Philadelphia Sängerkreis, Cincinnati Orchestra, Minneapolis Orchestra, St. Paul Orchestra, St. Louis Orchestra, Milwaukee Sängerkreis, Seattle Sängerkreis and Mexico City concerts made a very strenuous season, which will doubtless be more than duplicated this year. Mr. Hess has sung under practically all the big conductors of the world, including Nikisch, Strauss, Mottl, Mahler, Weingartner, Mengelberg, Löwe, etc.

Oscar Saenger Resumes Teaching

Oscar Saenger will arrive in New York September 30, and will begin his work on the following morning at nine o'clock at his new studio, No. 6 East Eighty-first street, where students may apply to his secretary, Miss L. Lilly, for appointments.

MAUDE KLOTZ

This brilliant young artist's appearances in recital, concert and oratorio last season were a succession of splendid triumphs and firmly established her in the front rank of American sopranos.

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Eugenie Pappenheim, the New York vocal teacher, recently returned from her Summer vacation and resumed her pedagogic activities in her New York studio.

Mr. and Mrs. Carl Stoeckel, the founders of the Norfolk, Conn., Spring Festival, have returned to their home after an extended stay in Europe.

Lucien E. Becker, of Portland, Ore., gave a recital at Hood River, that State, September 4. He installed a new pipe organ in the Congregational Church there.

Robert Boice Carson has resigned his position as director and tenor soloist at First Methodist Episcopal Church, Portland, Ore., and will devote his time to teaching and concert work.

Otto Torney Simon, director of the Motet Choir, Washington, D. C., has returned from abroad, bringing with him for use this season some old and modern music from London publishers.

Robert Lett has been engaged for the leading comedy rôle in the new Damrosch-Irwin comic opera, "The Dove of Peace," and William Welp has been engaged for a character part in the same piece.

Charles Leo Sparks, who has spent the last ten years teaching and singing in Germany, has been the guest of his mother in Portland, Ore., during the last Summer. While in Portland he has conducted a Summer class.

Helen Goff, prima donna soprano, who toured the country last year with the Pilar-Morin Company, has been engaged to sing the rôle of *Princess Stellina* in "The Enchantress." Her part includes one of the song hits of the Victor Herbert score.

The Boston Symphony Orchestra will give five concerts at the Lyric Theater, Baltimore, this season, the dates being November 6, December 4, January 8, February 10 and March 10. Among the soloists will be Fritz Kreisler, violinist.

H. Roger Naylor, the tenor, recently appeared with success in a concert at Wilmington, Del., with a repertoire including Siegmund's "Love Song" from "Die Walküre," "Durch die Wälder" from "Der Freischütz," and Bruno Huhn's "Invictus."

The newly formed Waukesha, Wis., Symphony Orchestra is busy with rehearsals for the coming season. The membership has been increased considerably during the past few weeks, many new members being non-residents from Milwaukee and other neighboring cities.

Umberto Sorrentino, the operatic tenor, recently offered an impromptu musical program at the Milford, Conn., residence of Dr. E. F. Bowers. Mme. Sylvia Marcello, the soprano, was the assisting artist, and she officiated also as Mr. Sorrentino's accompanist in arias from "Mignon" and "Don Pasquale."

Berrick Van Norden, director of the University Glee Club of Providence, has engaged Florence Hinckle, the New York soprano, as soloist for the first concert of the club, which will be given in Memorial Hall, Providence, January 17. Janet Spencer, contralto, also of New York, will be the soloist for the second concert.

Francis Schwinger, recently of the Scott School of Music, has founded a new music school in Pueblo, Col. William Sunderland is assistant in violin; G. M. Morris, in band and reed instruments; Carol Coombs, Myrtle Hyde Russel, Marguerite Johnson, Stella Martin Spencer, Naomi Zeigler and Verna Yingst are assistant piano teachers, and Helen Heller the voice teacher.

Mrs. Wilson-Green, the Washington, D. C., manager, has returned from a prolonged stay in Detroit, Mich., and reports an outlook for a very busy season in the capital with the Boston Symphony Orchestra and other artists, including John McCormack, Mischa Elman, Edmond Clément, the Majestic Grand Opera Company in "Elijah" and Marie Louise Robinson.

The Pueblo, Col., Orchestra, directed by Matthew Jarmen, appeared in a series of concerts at the Pueblo State Fair September 16 to 21, with programs including works by Verdi, Rossini, Suppe, Victor Herbert and Planquette. On September 17 the orchestra played before 15,000 people at a reception to William Jennings Bryan and two days later 20,000 were in the audience at the reception to Theodore Roosevelt.

A special musical service was given recently by the choir of St. Paul's M. E. Church, Baltimore, under the direction of Elsie Rosalind Miller, organist and choir director. Solos were sung by Mrs. Francis Woolf Morrow, soprano, and Mrs. Florence Rudolph Moltz, contralto. Miss Miller's organ selections included an Allegretto by Guilmant; "Marche Solennelle," by Mailly, the Dubois Toccata and D'Ervy's "Nocturnette."

The Washington Symphony Orchestra is gathering its forces for the Winter, but matters do not look as prosperous as in previous seasons. To have finances hinder the progress of such a worthy organization would be an injustice to Heinrich Hammer, who has so willingly given his services, as well as to the directors whose energies, like those of its conductor, have been offered as a "labor of love" for the national capital.

Olive Russell, mezzo-soprano, who has been spending the season in Stonington, Conn., and who during the Summer was soloist at the Congregational Church in New London, has returned to Providence and will be the soloist this year at the Bell Street Chapel, that city. Miss Russell will also be heard in several song recitals in Providence, Newport and Boston. Walter G. Dawley, organist at the Church of The Mediator, will be Miss Russell's accompanist.

In preparation for the yearly musical festival of the Arbeiter Sängerbund der Nordwestlichen Staaten which is to be held in Cincinnati next June the four Milwaukee singing societies affiliated with the federation have begun rehearsals. The Milwaukee societies, the second largest in number of any city, are the Freier Sängerbund, Sozialistischer Männerchor, Sozialistische Liedertafel and Männerchor Aurora. At this festival the music will all be of a socialistic character.

Belle Andriessen presented Elizabeth Zimmerman in a piano and organ recital, assisted by Mrs. Herbert M. Douglass, soprano, and Mrs. Robert M. Snyder, contralto, at Rochester, Pa., on September 19. Miss Zimmerman's piano numbers included two MacDowell pieces, a Liszt Hungarian Rhapsody, the Sibelius Romance, and a Mazurka and Waltz by Chopin. Mrs. Douglass offered an aria from "Samson et Dalila" and the Franz "In Herbst" served to introduce Mrs. Snyder.

Christine Levin, the contralto, returned to New York last week after a Summer spent in Europe. Miss Levin remained in London for several weeks, during which time she coached in oratorio with Sir Henry Wood. Her travels also took her to the Continent. Miss Levin is the contralto soloist of the Hillside Presbyterian Church, Orange, N. J. The contralto is to make several appearances in oratorio during the season, besides filling a long list of recital engagements under the direction of Dr. Wilbur L. Davidson, of Cleveland.

The season's schedule of the Wednesday Afternoon Musical Club, Bridgeport, Conn., includes a recital by Olive Fremstad; Mischa Elman in concert with Charles Granville; a lecture recital on Chopin by Antoinette Szumowska; joint appearance of Mildred Potter and Charles Harrison; piano recital by Germaine Schnitzer; lecture recital by Carl Fiqué, and a quartet composed of Grace Kerns, Mrs. Marshall Pease, William H. Pagdin and Clifford Cairns, in concert with Charles Gilbert Spross at the piano.

G. Thompson Williams has begun his new duties as organist and choirmaster of St. Michael and All Angels' Protestant Episcopal Church. He comes from St. John's Church, Georgetown, D. C., where he held a similar position. Mr. Williams studied under J. Varley Roberts at Magdalen College, Oxford, and at Cambridge under Dr. A. H. Mann of Kings College. He has also studied under Sir George Martin of St. Paul's Cathedral, London. In this country Mr. Williams was a student of Miles Farrow in boy voice training and of Loraine Holloway on the organ.

Mrs. Lucy H. Miller, treasurer of the Providence Musical Association, has arranged another students' course of concerts which will be given in Memorial Hall, Providence. As usual, the course will consist of four concerts, the first of which will be given November 23 by the Apollo Club of Boston. The second concert will take place December 13, when the Flonzaley Quartet will be the artists. For the last two concerts, on January 24 and February 21, Tina Lerner, the Russian pianist, will be heard for the first time here, as will also Efrem Zimbalist, the young Russian violinist, who will close the series.

The first concert of the Boston Symphony Orchestra in Providence this season will be given October 27, the remaining dates, all, like the first, on a Tuesday, being November 19, December 31, February 4 and April 1. For the last two years the orchestra has given five concerts in Providence, although, before that, the series consisted of but four. The large patronage warranted an extra concert last year and the year before, and five will be the regular number in the future. The soloists for Providence are Marie Rappold, Fritz Kreisler, Elena Gerhardt, Norman Wilks and Julia Culp.

A young Chicago girl, Irene Curtis, who graduated from Smith College last Spring, will remain in Chicago this coming Winter, continuing her musical work. Miss Curtis made considerable of a mark as a composer during her college course, composing notably the Processional March, theme and variations, which was played on the organ at the graduation exercises last Spring. Others of her manuscript compositions included numerous works in smaller form and a piano sonata recently completed. During the Winter she will continue her piano work under Celene Loveland.

Five pupils of Marie Withrow, one of San Francisco's vocal teachers, made a decided success in a recent concert. The program was exceedingly well arranged and the singers displayed splendidly trained voices. Luther Marchant, baritone, sang

his farewell, as he is leaving San Francisco to assume the direction of a music school in the North. He was given a warm reception and his groups of songs were highly enjoyed. Elsie Golcher, Albina Paramino, Catherine Golcher and Ewald Andresen were the other soloists giving groups of songs. The closing number was the quintet from "Carmen" by the five pupils.

At the Minnequa Club, near Pueblo, Col., a musical reception was given recently by Mrs. Charles Webster Crews and Lucille Crews in honor of Gail Ridgway, a pupil of Fritz Kreisler and a composer of promise. Alice MacNutt sang Miss Crews's new songs, "The Miller's Daughter," "A Ditty" and "Mattinata," which were well received. Miss Ridgway was accompanied by Mrs. J. A. Van Arsdale in an aria by Tenaglia, Viennese Waltz by Kreisler, Mazurka by Wieniawski, Minuet by Beethoven, "Woh-Woh-Taysee" (Little Firefly) by Charles Wakefield Cadman and "Perpetual Motion" by Böhm. Miss Crews played "Three Night Pieces," "The Angelus," "Will-o'-the-Wisp" and "Kermesse," her own compositions.

Three Richmond, Va., musicians, Annie L. Reinhardt, violinist; Myrtle Redford, pianist, and George Watson James, Jr., baritone, recently gave a successful recital in Basic City, Va., where these artists had been staying during the Summer. Misses Reinhardt and Redford assisted Mr. James in his artistic numbers, which included "Song to the Evening Star," Wagner; "The Two Grenadiers," Schumann; "The Toreador Song," from "Carmen," and a group including "The Banjo Song," Sydney Homer, and "Mother o' Mine." Miss Reinhardt played with rare taste "The Swan," Saint-Saëns; Humoresque, Dvorak; The Minuette, Beethoven. Miss Redford played with great charm Henselt's "If I Were a Bird" and MacDowell's "Water Lily," also acting as accompanist.

Officers of the Lyric Club of Los Angeles for the ensuing year are: President, Jessica Lawrence; vice president, Mrs. John R. Mathews; secretary, Mrs. J. I. Moyse; financial secretary, Mrs. W. D. Wetmore; treasurer, Mrs. H. P. Flint; directors, Mmes. W. H. Jamison, John W. Thayer, J. G. Sloan and M. H. Whittier; music committee, Frieda Peycke, chairman, Mrs. R. C. Wilson and Isabelle Isgrig; voice committee, Mrs. G. J. Vieira, chairman, Mrs. Frank C. Collier and Mrs. George L. McIntyre; printing committee, Mrs. Laird J. Stabler, chairman, Mrs. J. W. Eccleston and Esther Burrows. The club held its first rehearsal for the season last week. The membership list of 110 is filled and a strong series of programs is in course of preparation. The first concert will be given about December 1.

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OPERA IN THREE HOUSES IN MILAN

All of Them to Open Season Simultaneously—Caruso Asked to Sing in Russia—Music of "Parisina" Nearly Completed

Bureau of Musical America,
8 Via St. Maria, Fulcorina,
Milan, September 10, 1912.

OPERATIC life in Milan this Fall will be more strenuous than ever, inasmuch as three opera houses will be opened here simultaneously—Scala, Dal Verme and Lirico.

The Dal Verme will open on the 11th with Puccini's "Manon," Panizza directing the orchestra. "Otello," "Walküre," "Wally" and "Melenis," the new opera by Lanodai, will follow. The Dal Verme is determined to do away with the traditions of carnival year in which choreographic spectacles have always had the principal part, the opera being a humble companion. Instead, this year, opera only will be given. The list comprises "Andrea Chenier," "I Pescatori di Perle," "Traviata," "Tosca" and "Robert the Devil." Maestro Radim-Tedeschi will conduct. It is very probable that, in the Spring, a season of Mascagni's "Isabeau" will be given.

On October 14 the Lirico will open with "Cinghiale," by Seppilli, directed by Maestro Arman. Other operas definitely fixed upon are "Radda," by Orefice, and "Cavalleria Rusticana," in one performance, since "Radda" is also in one act only; "Du Barry," by Camussi; "Marcella" and "Adriana Lecouvreur." The list, as will be seen, contains three operas still unjudged by the public. Camussi is a very young musician and this is his first artistic battle. "Ratcliff," by Mascagni, was also taken into consideration by the directors, but the idea of giving it had to be abandoned on account of the impossibility of finding a tenor for the principal part. It is very probable that representations of Leoncavallo's new "Zingari" will be given.

The Scala opens this year much earlier, initiating the season on the evening of October 26, with "Don Carlos," Serafin conducting.

The poet, Carlo Zangarini, has completed "Maria Sul Monte," a drama which Maestro Primo Ricitelli is setting to music. The latter is a young pupil of Mascagni.

Franchetti has set aside "La Macbaule," whether permanently or not is not known,

to which opera he had devoted much work. He is giving his whole attention to the music of "The Moabite Woman."

It seems certain that Caruso will give a series of representations this Autumn in Russia, especially at St. Petersburg. He is engaged for 8,000 rubles a night.

Mascagni is writing the last scenes of "Parisina." It is not improbable that immediately after its Italian performances the opera will be given in South America, where Mascagni himself will direct it. A tournee will be organized by Renzo Sonzogno for "Parisina," and Gabriele D'Annunzio will go to South America, too.

At Brussels there are being organized great festivals for celebrating the centennial of Verdi in the Autumn of 1913. An exposition of musical instruments and a congress of maestri of music will be features.

ANNIBAL PONCHIELLI.

Tour of Mme. Birdice Blye to Cover Many States

CHICAGO, Ill., Sept. 18.—Mme. Birdice Blye, the pianist, will open her fourth annual tour on October 7 with a recital before the State Normal College in Virginia, continuing through West Virginia and North and South Carolina.



—Photo by Matsene
Mme. Birdice Blye

During November she will give recitals in many cities on her way Westward to San Antonio. After the holidays Mme. Blye will fill a number of Eastern engagements and will then tour extensively in West and South. Mme. Blye is a pupil of Rubinstein and her playing is marked by poetic interpretations and exquisite tone effects.

Frederick Weld Returns to New York

Frederick Weld, the baritone, has returned from his vacation spent at New

Milford and at Ocean Beach, New London, Conn. Mr. Weld is looking forward to a very busy season and has prepared some excellent programs for his recitals. Among the engagements already booked for this splendid singer are two appearances with the New York Philharmonic Orchestra. Mr. Weld has had appearances with the Boston Symphony Orchestra, and toured in the Spring with the Theodore Thomas Orchestra.

ANN SWINBURNE'S SUCCESS

Star of "Count of Luxemburg" a Pupil of Byford Ryan

Ann Swinburne, soprano, a pupil of Byford Ryan, who, since his return from Europe as a pupil of King Clark has been achieving a fine success as a teacher, made her first appearance in the leading soprano rôle of Franz Lehar's comic opera, "The Count of Luxemburg," at the New Amsterdam Theater last week. Her success was unequivocal and the critical verdict was unanimous in its praise of Miss Swinburne's abilities as an actress and singer. Miss Swinburne acquired a dramatic reputation three years ago in the "Climax" and also appeared with success in the revival of "Robin Hood," but this is her first assumption of so arduous a rôle as that of leading soprano.

Miss Swinburne's success was undoubtedly due to the fact that she is one of the few singers appearing on the light opera stage who has taken the trouble to thoroughly study the art of voice production with a competent teacher. The comments by the New York papers were mostly devoted to commendation of Miss Swinburne's vocal attainments, and in all of these papers there was not a dissenting voice.

Mme. Gadski Advises Patience

During Mme. Gadski's first year in opera in Berlin, at the age of seventeen, the soprano was called upon to sing no less than twenty-four rôles. What is more, she mastered most of them in a period of four months. This achievement tends to bear out the prima donna's contention that the life of a singer, particularly in the earlier stages, is not all a bed of roses. "If a girl with a voice can be made to face the truth," says Mme. Gadski, "and begin her preparation with her eyes open as to

the vast amount of work ahead, there will be fewer sad failures and less unhappiness. The great trouble with American girls is that they try to reach the top too quickly and are unwilling to go through the long, tedious routine and unending study necessary to get a real foothold."

American Fund in Berlin to Aid Deserving Students

BERLIN, Sept. 21.—In an effort to aid deserving young Americans who are stranded in Berlin, and especially music students who have come to the end of their resources, an American Benevolent Fund has been organized by the American colony here. An attempt to start such a fund about six years ago came to nothing, but in a meeting this week of prominent Americans, including Consul-General and Mrs. Thacker, the decision was made to organize a benevolent association and raise a fund of \$10,000 to \$20,000. Similar funds are maintained by Americans in other European countries.

Butt-Rumford Tour Opens in January

The four months' tour which Mme. Clara Butt and Kennerley Rumford will make in America this coming Winter will open in January and include fifty appearances, ten of which will be in New York and the vicinity. By all loyal Englishmen Clara Butt is considered the greatest contralto in the world. Whether that estimate is borne out in America the fact remains that her coming is exciting widespread interest.

Beatrice Fine with Hadley's Orchestra

Beatrice Fine, the soprano, who has been engaged by a number of societies on the Pacific Coast, as soloist at their opening recitals of the season, has just been booked by the San Francisco Symphony Orchestra for its first Sunday afternoon concert of the season, to be given on October 27.

A committee of Poles who frequent Carlsbad has been formed to erect a monument there to the composer Stanislas Moniuszko, who died in 1872.

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H. T. Finck, NEW YORK EVENING POST.

Mr. Hartmann has a beautiful tone and a gift of legato phrasing which enabled him to reveal the full loveliness of this movement.

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Albert Freiherr von Speidel

MUNICH, GERMANY, Sept. 8.—Musical Munich, indeed one may say the artistic life of the Bavarian capital is poorer by the death of Albert Freiherr von Speidel, which occurred here on Sunday last. Seven years ago Herr von Speidel was a soldier, devoted to his profession to such a degree that promotion came rapidly to him, and nothing was probably further from his thoughts than that he should end his days as the intendant of the royal theaters. He was, to be sure, an excellent pianist, but there are many such in the German army. In addition to his musical gifts, however, he possessed considerable business capacity which enabled him to restore the badly tangled finances of the institution into something like order. For there was no limit to Herr Possart, his predecessor's extravagance, the latter's annual budgets, notwithstanding the Crown's subvention of \$150,000, invariably exhibiting a big balance on the wrong side of the ledger.

Herr von Speidel's task was never an easy one. A man of culture and where dramatic literature was concerned, of broad sympathies, he had to contend with the clerical party's relentless opposition to "modernism" as shown in the works of the younger German dramatists. Thus, a few years ago he engaged Herrman Bahr as his literary adviser, a choice hailed with enthusiasm by the press and the intelligent public. But the ultramontanes raised such a howl of indignation that the author of "The Concert" was prevailed upon to relinquish his contract.

With the management of the Opera Herr von Speidel had even greater obstacles to contend with. On the one hand he had in his "general musik-direktor," Felix Mottl, an undeniably gifted musician, but who, idolized by the Munich public, became in time a bâton-prima donna, almost as ca-

pricious, unreasonable and domineering as the most petted of divas. It was Mottl who quarreled with the best all-around German tenor of the present day, Knote and who, in consequence of that quarrel, saddled Kraus on the long-enduring, much-suffering Münchner. On the other hand, Speidel in engaging or trying to retain singers, had to compete with wealthier German cities, such as Berlin and Hamburg, not to mention New York at all.

He was a typical cavalier-manager, a thorough gentleman, who endeared himself even to the critics who were so often compelled to point out his errors of omission and of commission. After all we may apply to him what Heine said of the ladies whose favors he enjoyed: He left the Hoftheater in no worse condition than that in which he found it. JACQUES MAYER.

Horace W. Reyner

Horace W. Reyner, the prominent choral director and concert promoter, died recently at Duluth, Minn. Mr. Reyner came to Duluth from Montreal in 1906, and became the choir director of the First Methodist Episcopal Church, a position which he held until last year, when he assumed similar duties at the Glen Avon Presbyterian Church. He was the moving spirit in the Duluth Choral Society and oratorios were produced each Spring under his direction. He also directed choral performances in connection with the Minneapolis Symphony Orchestra. His musical education was gained in England, where he was a member of the Royal Organists' Society.



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GENESIS OF AMERICAN ORCHESTRAS

Looking Backward Over the Symphonic Field with Richard Arnold, a Pioneer in This Form of Musical Activity—Reminiscences of the Early Days with Theodore Thomas

RICHARD ARNOLD, the violinist, is one of the few men living to-day who can tell from personal experience of the development of orchestral music in America during the last three or four decades. To speak authoritatively on the subject requires an actual participation in this development, and, unfortunately, many of the men who have figured in its evolution are no longer living.

Mr. Arnold has resided in New York for many years, and has been a member of the Philharmonic Society since 1877, having been its vice-president since 1896. Mr. Arnold held the post of concertmaster for twenty-four years, resigning at the time of Safonoff's departure, on which occasion both he and the noted Russian conductor were given a rousing ovation by one of the largest audiences that has ever assembled in Carnegie Hall. He was once a prodigy and on the wall of his study there is a program of a concert given by the New Music Society of Buffalo in 1855 when Master Arnold played a Rode Concerto at the age of eight.

Upon his return from a vacation at Lake Hopatcong, N. J., Mr. Arnold discussed the tremendous changes which have worked their way in America's demand for orchestral music, beginning in the early days with Theodore Thomas.

"I joined the Thomas Orchestra in 1868," reminisced the violinist, "when Thomas was giving his Summer night concerts at Terrace Garden. In 1870 the concerts were given in what was then known as the Central Park Garden, where the Riding Academy now stands. The programs were so arranged that the masses got what they wanted and at the same time were made acquainted with Beethoven, Wagner, Brahms and other most serious music. Thomas knew how to manage this so that the audience never felt that it was being educated and here I must say that this is the only way to accomplish this result. As soon as you call a series of concerts 'educational,' you keep away the masses and attract only students, who already know the works which you are going to play for them.

Orchestral Prospectors

"Orchestral organizations were practically unknown here at that time. The Germania had existed in Boston, but it was not playing then and the Boston Symphony had not yet been formed. The Philhar-

monic gave its six concerts a year and that was about all the orchestral music then offered. I recall also that Dr. Leopold Damrosch was conducting the Symphony Society, and it is a curious fact that I was



Richard Arnold, the Eminent Violinist and Teacher, of New York

in both his orchestra and the Philharmonic at one time, but resigned to devote myself wholly to the latter." The telephone here, called Mr. Arnold to attend to some business connected with the Philharmonic. He is still so closely associated with this organization that his return to the city immediately means telephone calls, appointments, consultations and the like.

In the Arnold study the walls are fairly covered with autographed pictures from some of the great men who have worked in the orchestral field. Among them are Seidl, Weingartner, Richard Strauss, Colonne, Sir Henry Wood, Mengelberg, Safonoff, Panzer, Steinbach, Paur, Kogel, and a large picture of Josef Stransky, the

present Philharmonic conductor, who has become one of Mr. Arnold's close friends. This intimate portrait gallery served to emphasize the fact that this pioneer among American violinists was giving his impressions of decades past from the viewpoint of one who took an active part in the musical life of the time.

Planting the Musical Tree

"The pioneer work was done by Theodore Thomas," continued Mr. Arnold. "The present generation, with its numberless facilities of all kinds, cannot realize what the odds were in those days. Traveling was not what it is to-day, and taking a large organization on the road was a very different problem from what it is now. The tree once planted, however, grew steadily, and I feel sure that in ten years every city of even medium size will have its own symphony orchestra."

On his return from Paris in 1878 Mr. Arnold toured the entire country, as far as British Columbia, with his famous Sextet, composed of string quintet and flute, all members of the Philharmonic Society. For thirteen years he gave his chamber-music concerts at Steigway Hall, later at Chickering Hall, and brought out many new compositions. In 1891 he found his other work growing to such large proportions that he discontinued the concerts. He played with various orchestras in Europe and appeared three times as soloist with the Philharmonic, playing the Spohr Concerto, No. 8, in A Minor, known as the "Gesangsszene," at the Metropolitan Opera House, when the concerts were given there; the Bach Double Concerto with another violinist at the Academy of Music, and the Beethoven Concerto at Carnegie Hall. A part of his time has always been devoted to the instruction of young violinists and he will again this season, in addition to his solo work, have a number of students under his care.

Mr. Arnold has for fourteen years been conductor of the orchestra of the Arion Society of New York, an organization composed of those members of the club who play orchestral instruments, and he has shown his ability as a conductor by the splendid work done with this orchestra.

A. W. K.

Paul Abels Returns to Metropolitan Duties Early in October

Paul Abels, private secretary to Gatti-Casazza, director of the Metropolitan Opera Company, who passed through several severe operations last Winter, and whose death was reported in the Spring, is recuperating at Saranac Lake, N. Y., and is on the way to complete recovery. Mr. Abels expects to be at his desk at the beginning of October.

Marie Wieck, the sister of the late Clara Schumann, had a bad fall recently in Wiesbaden, which, considering her advanced age, threatened serious results at first, but it is now thought that she will recover.

BISPHAM STIRS MONTREAL

Baritone Sings a Splendid Program, Opening Local Season

MONTREAL, Sept. 24.—The musical season may be said to have begun with a recital given by David Bispham, and judging by the size of the audience and by the applause which greeted Mr. Bispham when he stepped on the platform, this distinguished artist still holds his place in the affections of local concert goers, although it has been several years since he was previously heard here. His program, sung in English, was as follows:

"Hear Me, Ye Winds and Waves," Handel; "I Attempt from Love's Sickness to Fly," Purcell; "When Two That I Love Are Parted," Secchi; "I'm a Roamer," Mendelssohn; "The Monotone," Corneli; "When I Was Page," Verdi; "Ring Out, Wild Bells," Gounod; Piano Solos, Nocturne in D Flat, Chopin; Rhapsodie, Dohnanyi, Harry M. Gilbert; "The Song of the Shirt," Sydney Homer; "How Do I Love Thee," Harriet Ware; "Calm Be Thy Sleep," Louis Elbel; "Danny Deever," Walter Damrosch; Recitation to Music, "King Robert of Sicily," Rosseter G. Cole.

The encores were *Falstaff's* song, "When I Was Page," which Mr. Bispham had to sing a second time; "The Two Grenadiers" and Sidney Homer's "Banjo Song." In all of these Mr. Bispham once more proved his skill at making the most of a song. By the perfection of his method he utilized every particle of breath to the best advantage, and by the exercise of his experience he built each song into a complete little drama, totally unlike any other number on the program. He has sung "Danny Deever" here before, but never with greater intensity of feeling and "The Song of the Shirt" was extraordinary in poignancy of expression, as was also "The Monotone." The Handel air was read with dignity, pathos and elegance of phrasing. The lighter songs were quite as perfect in their way.

Harry M. Gilbert, the pianist, had to play an encore and gave Leschetizky's arrangement of the Sextet from "Lucia" for the left hand in fine style. K.

Former Crown Princess's Opera a Reflection of Own Experiences

MUNICH, Sept. 19.—Some of her own racy experiences in court life seem to be reflected in the libretto by the former Crown Princess Louise of Saxony, which her husband, Toselli, the pianist, is setting to music. Sonzogno is to publish the work, which will be named "The Naughty Francisca." Three daughters of a king are the principal characters and their oddly assorted marriages, arranged for reasons of state, constitute the burden of the plot. The chief heroine, Francisca, married to a prince of weak will, develops a bent for mischief that upsets the whole court. The scenes are laid in Spain. Signor and signora Toselli have refused to become reconciled except as their artistic collaboration makes necessary.

Henri Hirshmann has composed a new *opéra comique*, "La petite Manon."

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